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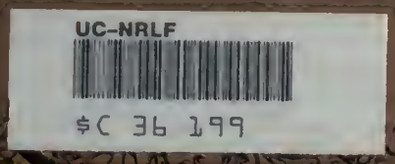

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A COMPLETE AND PRACTICAL METHOD OF VOCALIZATION,

CONSISTING OF EVERY VARIETY OF

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Progressively Arranged, and Adapted to the wants of Beginners and Advanced Pupils in the

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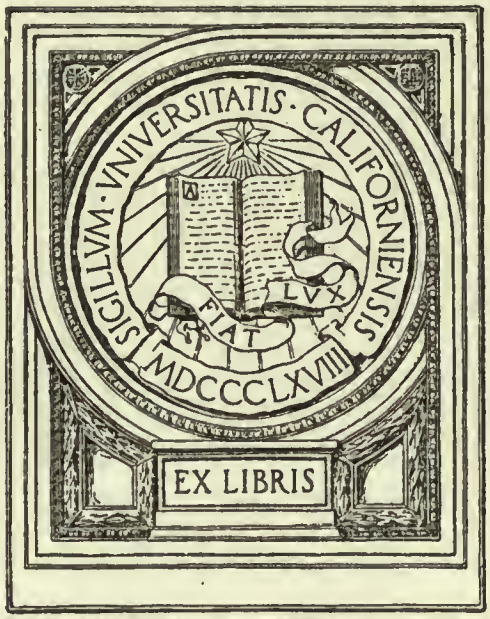

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PREFACE.

The development and cultivation of the voice at the present day, is regarded as an important branch of education by all classes of persons who can avail themselves of the necessary means.

In the compilation of this work, the author has had access to every work of celebrity on the subject, published either in this country, or in Europe; and the selections of *Scale Exercises*, have been carefully systemized, while the consecutive order of the solfeggios, has been adapted to the progressive stages of the pupil's progress.

The exercises will be found easy, and progressive; should the pupil practice each in *course*, he will have prepared himself to meet the difficulties of the next succeeding lesson.

By transposing the scale exercises into the key of G, or A, they will be found adapted as well to the Bass, or Alto, as they are now in the key of C, to the Soprano or Tenor voices.

The selection of solfeggios for this work, has been made with no less reference to the cultivation of the taste of the pupil for good music, than for facility in execution, and the formation of a pure and a chaste style in singing.

The two standard Bass songs in the last part of this work, are designed to be sung as solfeggios, by those who may wish to relieve the severity of scale practice by reverting to melodies appropriate to their compass of voice.

With the hope that this method will have a fair trial in the hands of able teachers and diligent and persevering pupils, it is respectfully submitted to the public, by

THE AUTHOR.

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BAKER'S

FORMATION AND CULTIVATION OF THE VOICE.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air on some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz: *Sound*, *Noise* and *Tone*. Sound is a general term, but Noise and Tone are specific terms. NOISE is that kind of sound which results from irregular, interrupted and confused vibrations, while TONE results from uniformly even uninterrupted vibrations. TONE, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice, the pupil should rid the voice of all pectoral, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head kept steadily in its proper position, inclining neither to the right or left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel element. Hence it is recommended that the pupil form the tone on the following vowels, viz: A, long, as in *fate;* E, long; O, long; and A as in *far;* all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones far more grateful to the listener.

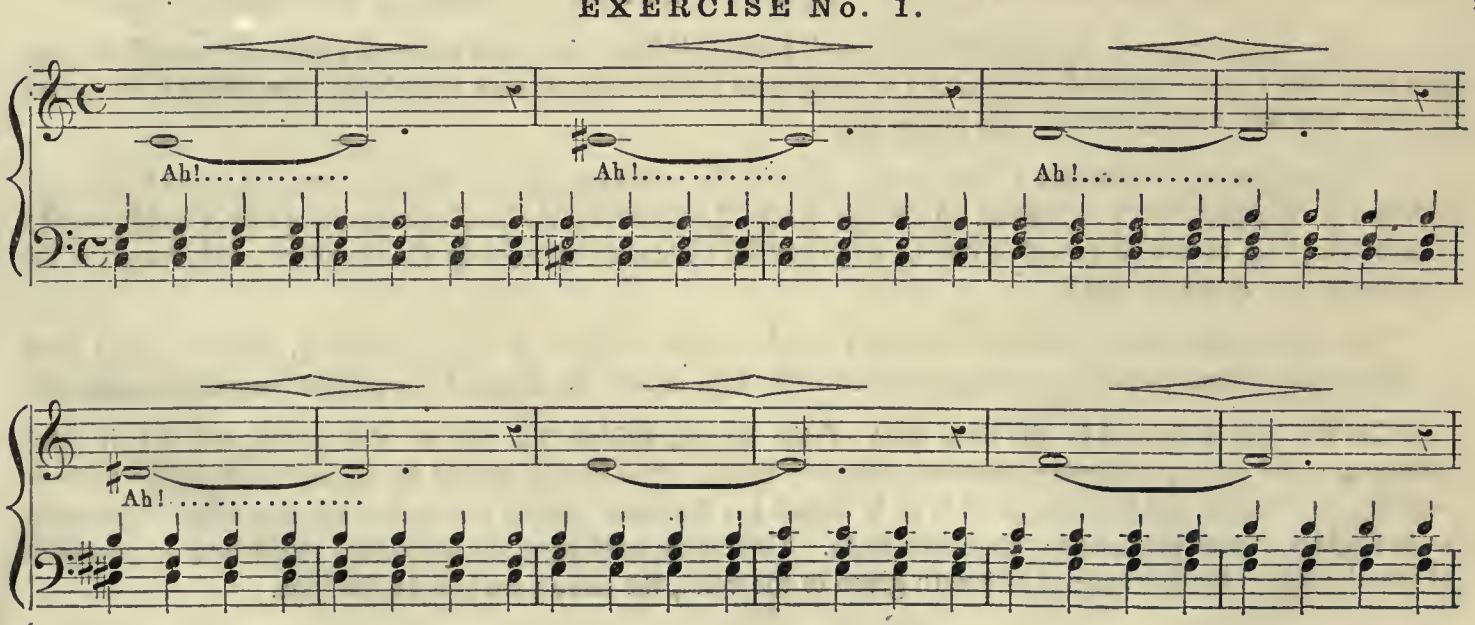
The words Chest Voice, Head Voice, and Mixed Voice,—which, by the way, are terms to most minds as vague and equivocal, as they are wanting in real significance in themselves,—we feel obliged to receive them as technical terms, since custom has so long recognized their use. These words refer not so much to the formation, as to the characteristic quality of tones.

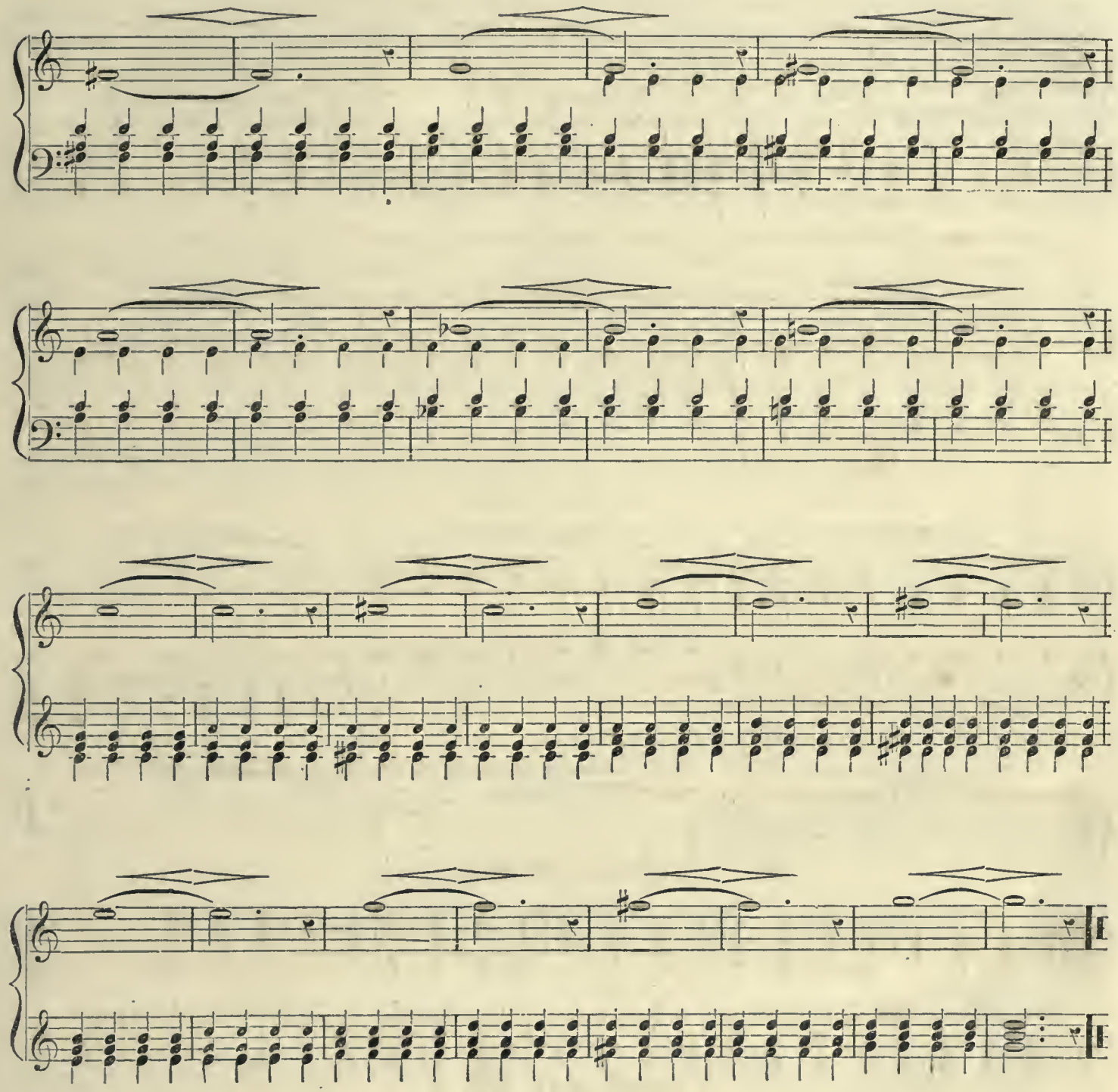
The Chest Voice, is that kind of tone which is clear and shrill, yet at the same time, wanting in resonance. The Head Voice, is characterized by resonance, but wanting in clearness. The Mixed Voice, combines the clearness of the Chest Voice, with the resonance of the head tone, and this, is the quality of voice which, in this work is recommended.

In the proper exercise of the voice, the breath contained in the lungs is compressed through the contraction of the muscles of the waist, and forced upward into the Chest, thereby giving a strong impulse to the current of air passing through the trachea. This may be illustrated in part by a pipe Organ, the waist serving as a bellows, the chest as a receiver, or wind chest, the trachea as a pipe, and the head as a reflector or sounding board.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

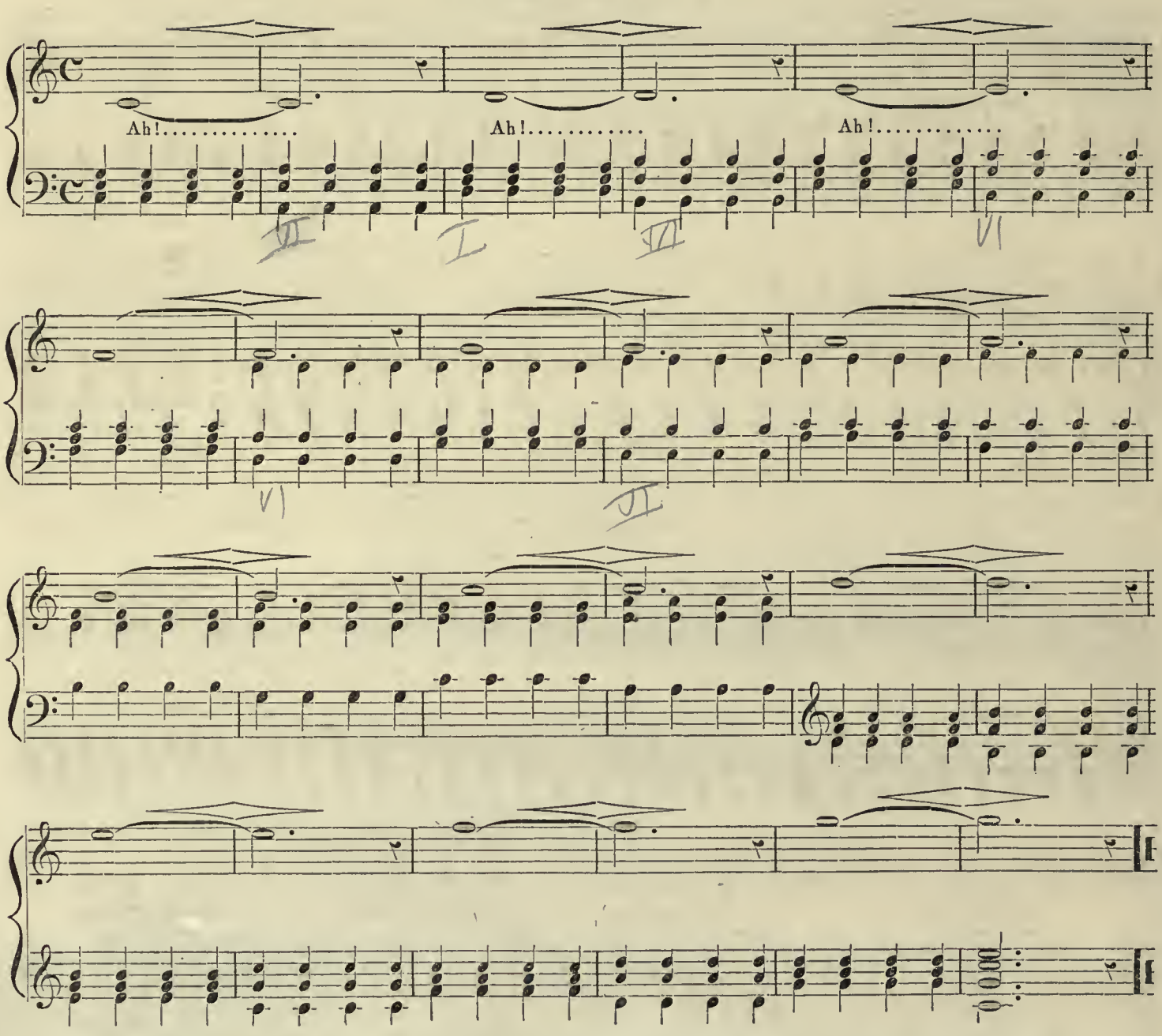
EXERCISE No. 1.





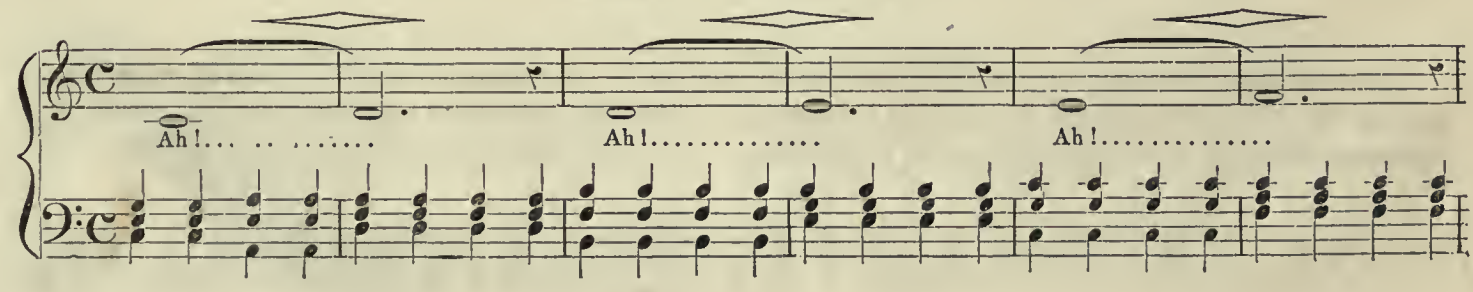
Exercise No. 1, may be sung to all of the vowels; but chiefly are recommended, Ah, O, and E, according as may be the wants of the pupil. If the pupil be inclined to produce a pectoral or a guttural tone, the vowel E is recommended; and if the voice be wanting in freedom and roundness, the vowels ah or O, should be used.

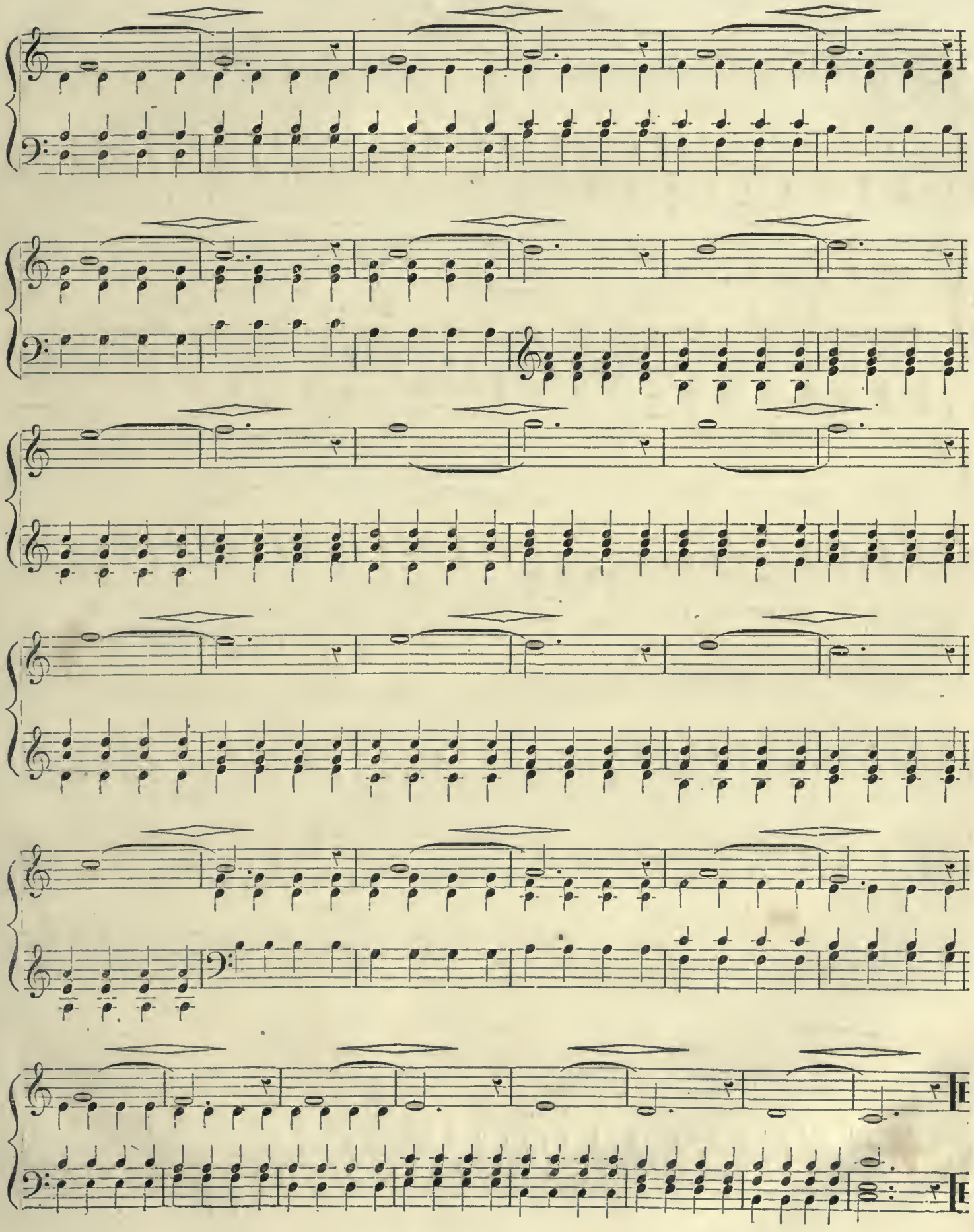
EXERCISE No. 2.



These Exercises may be transposed, or the compass of them extended, to suit the wants of the pupil.

EXERCISE No. 3.





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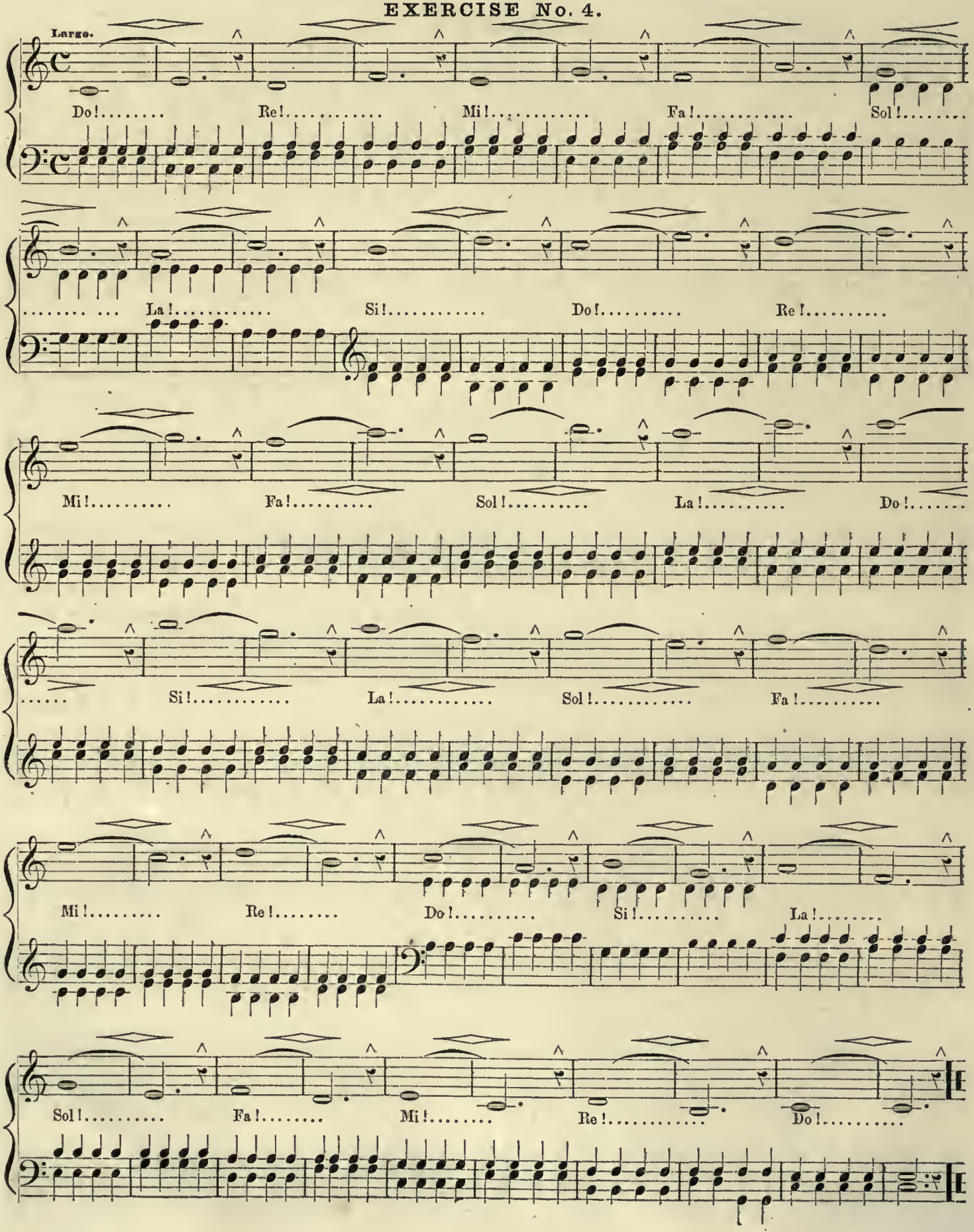

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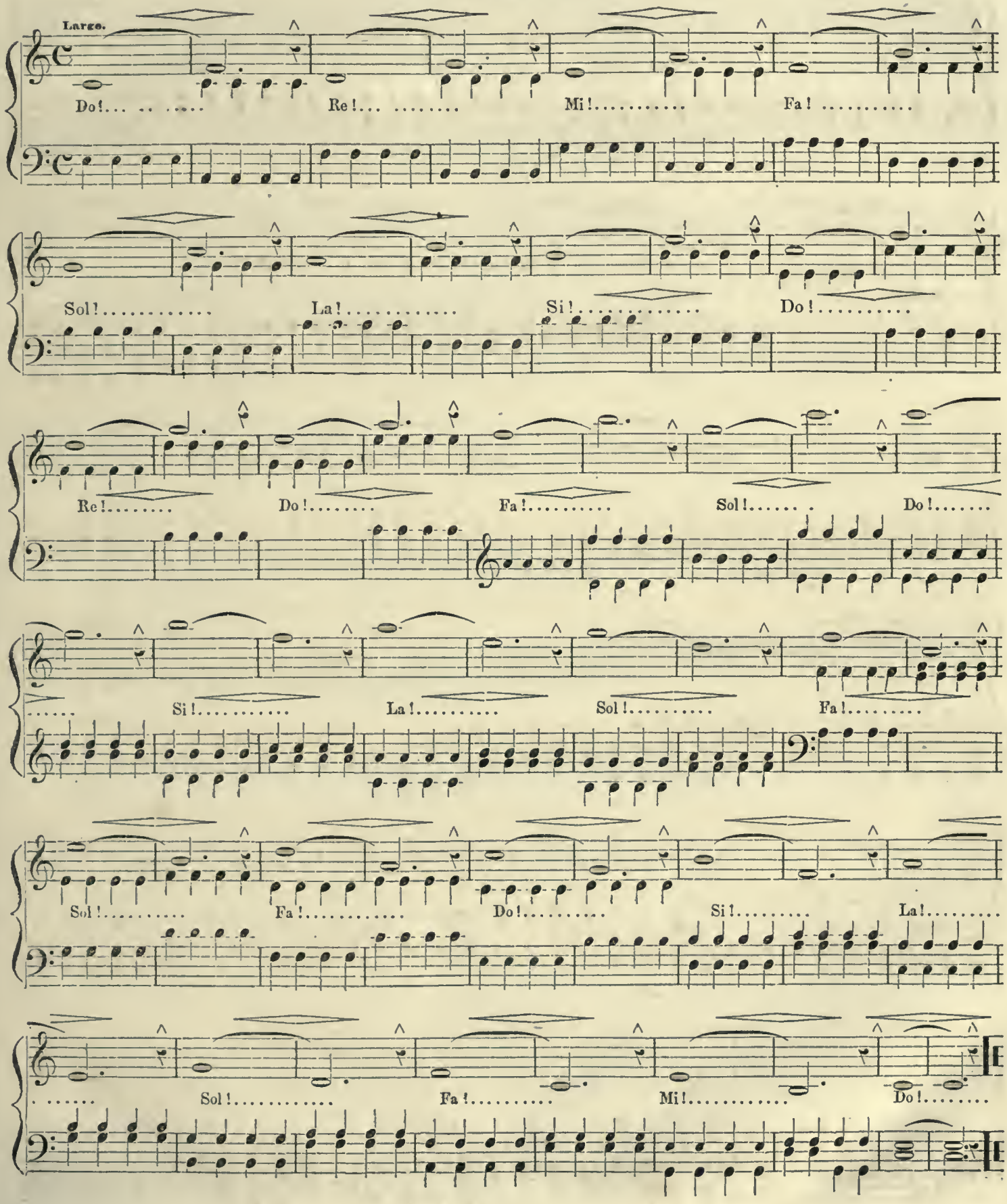

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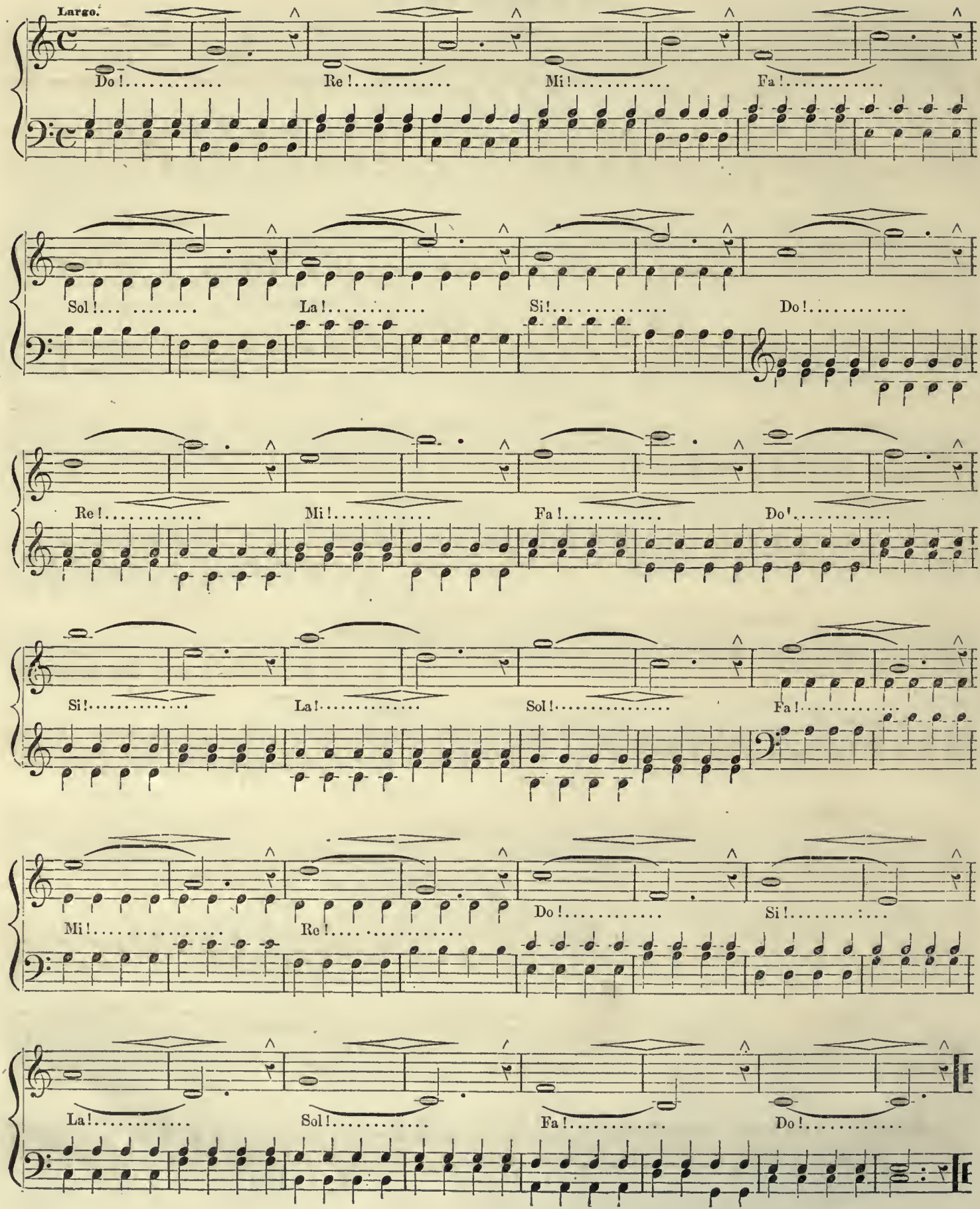

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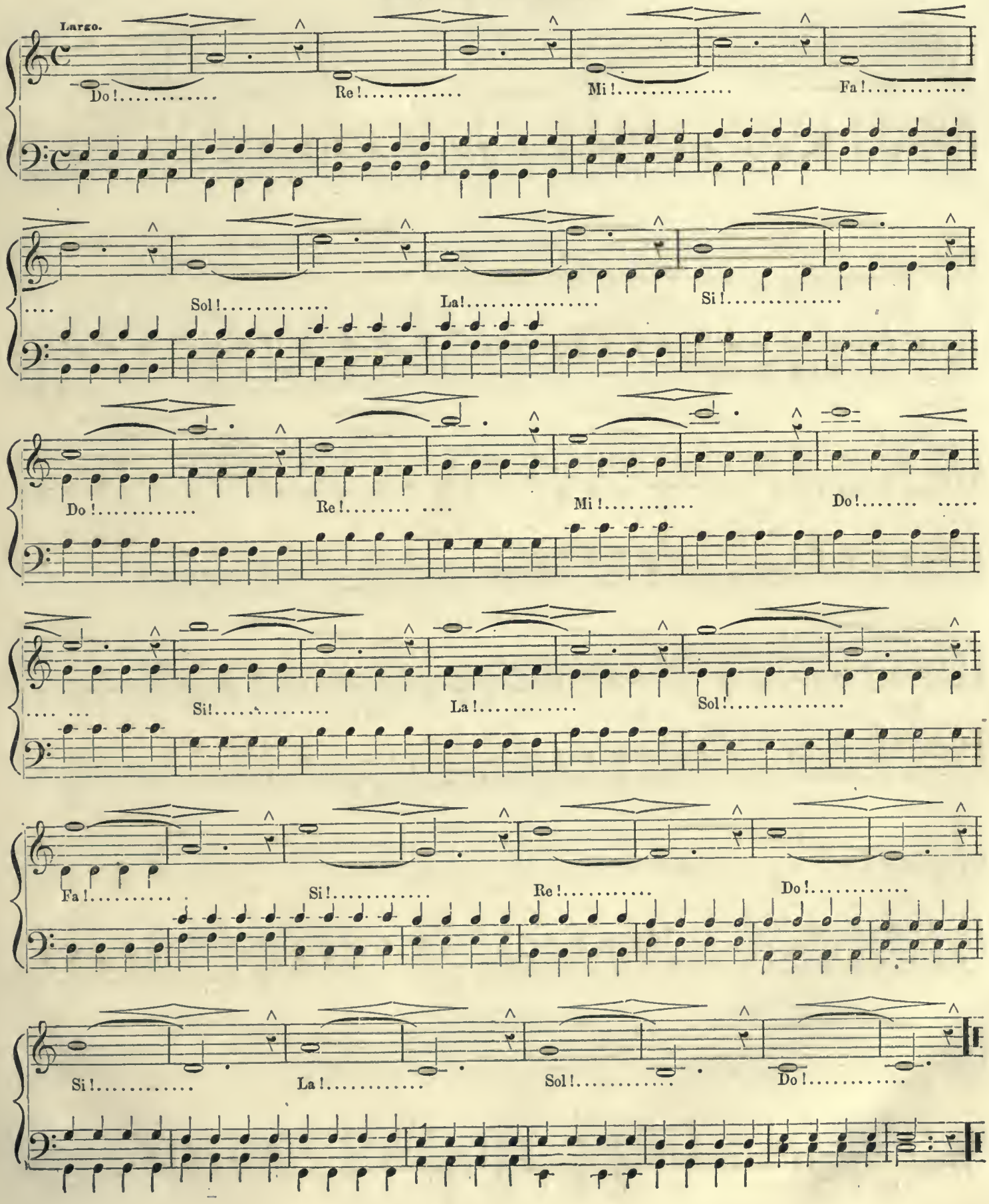

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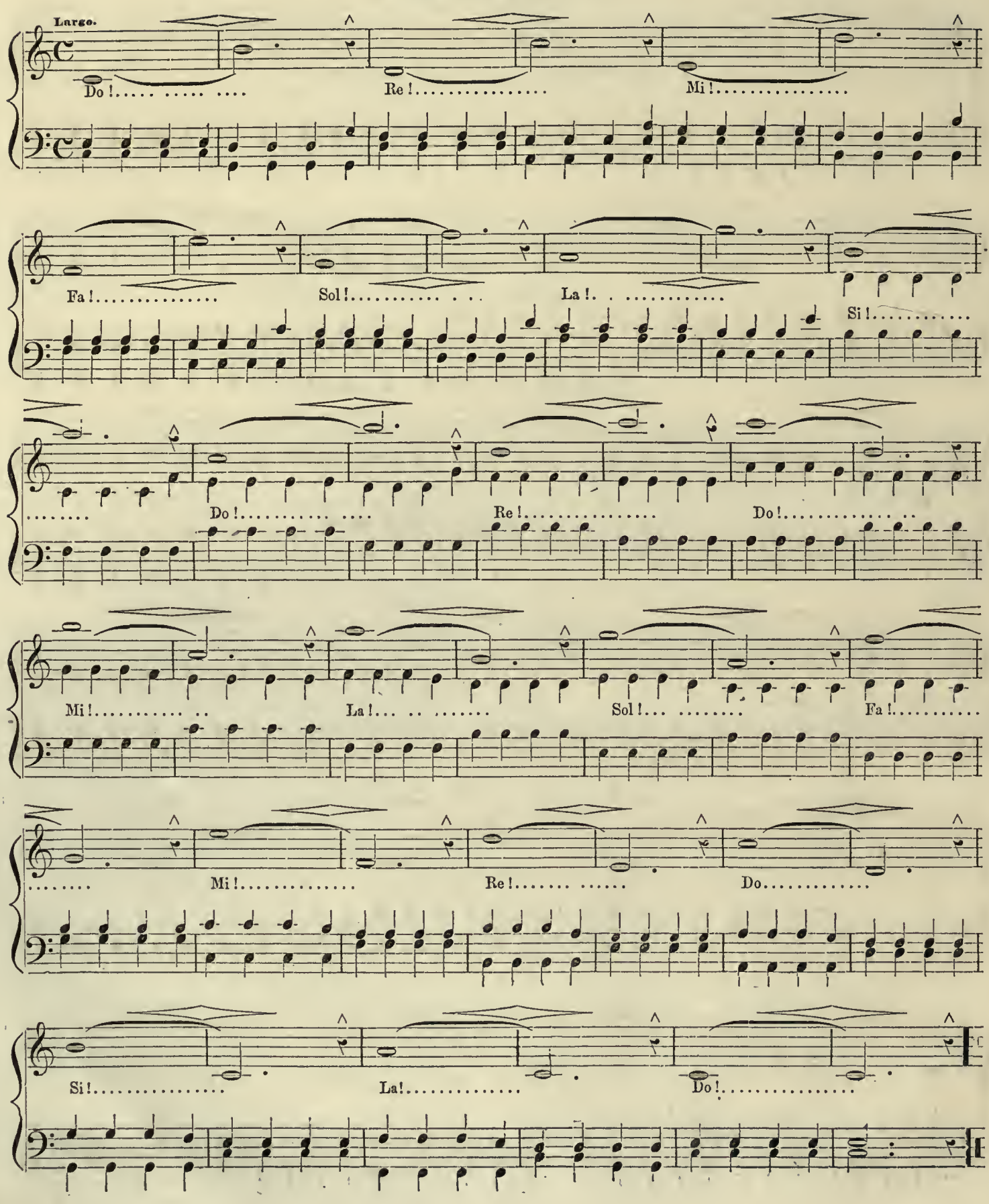

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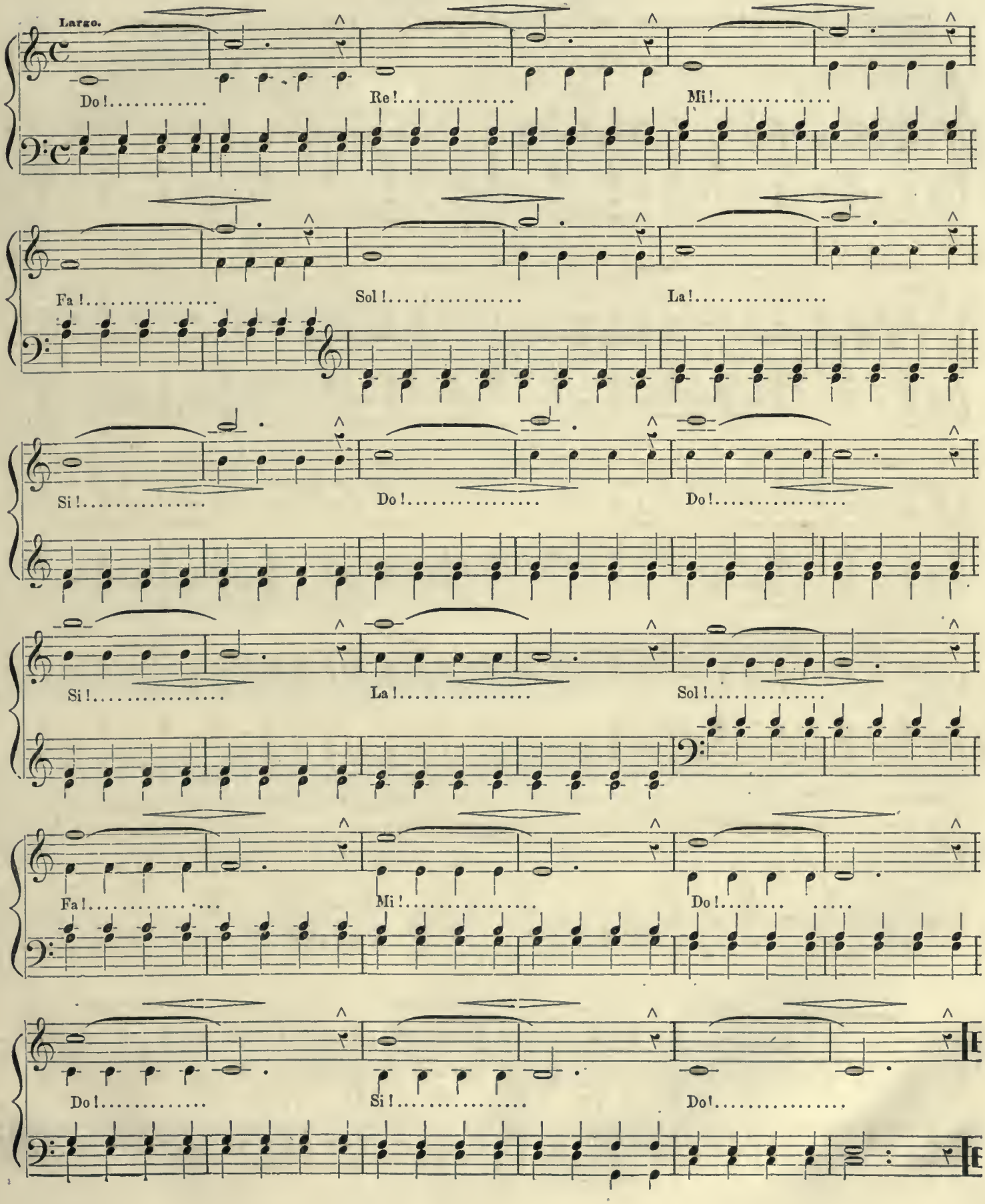
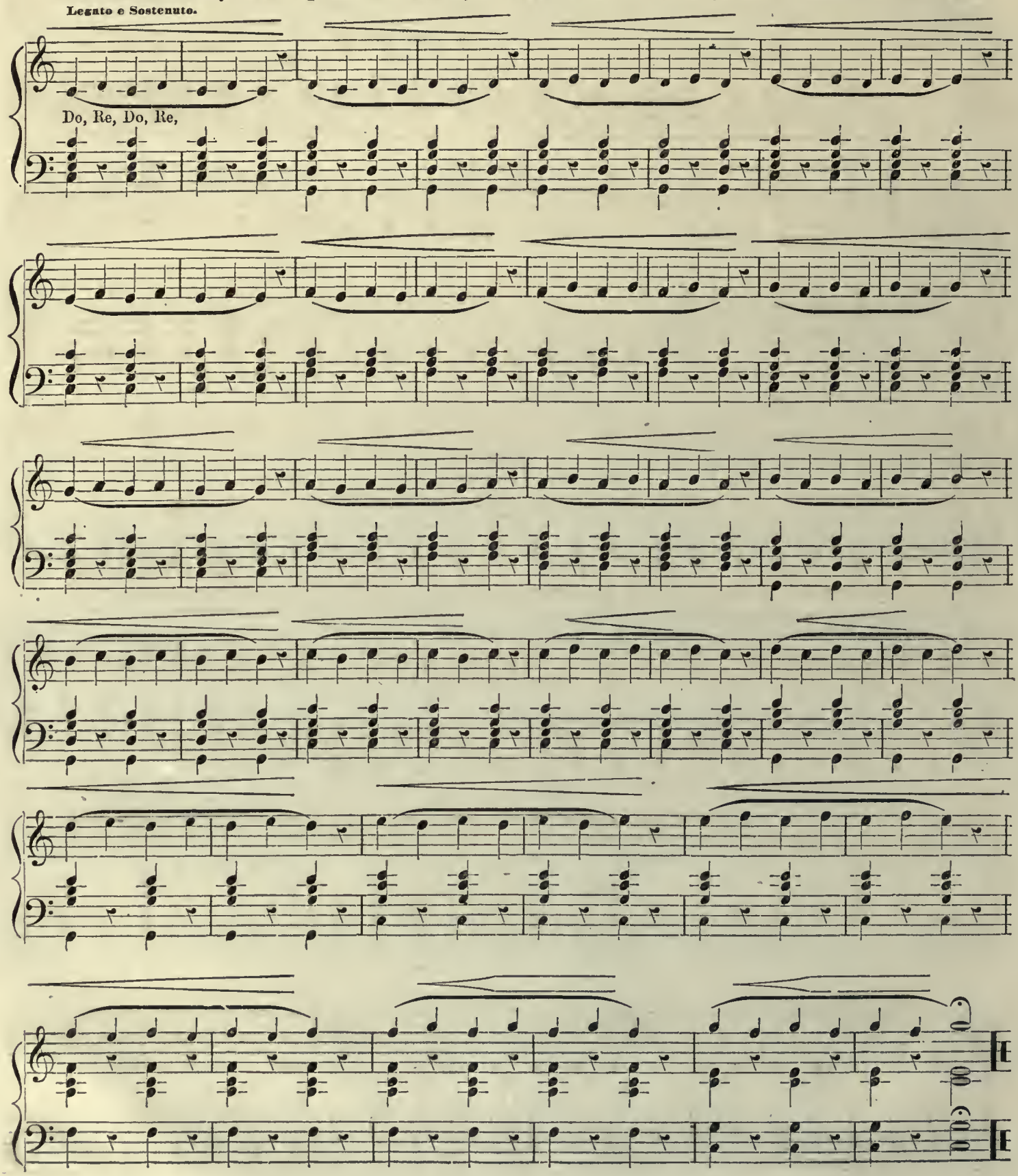


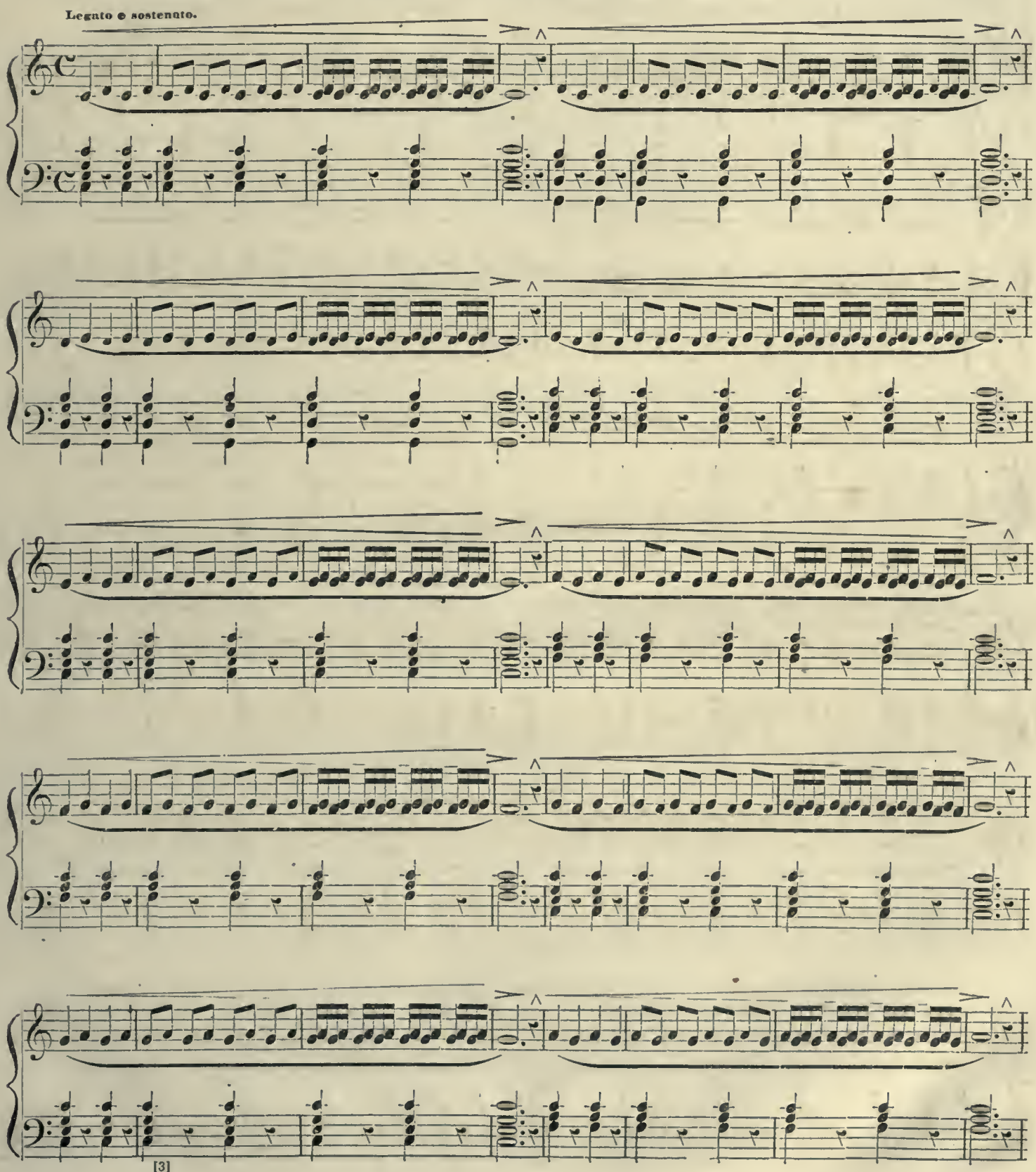
EXERCISE No. 10.

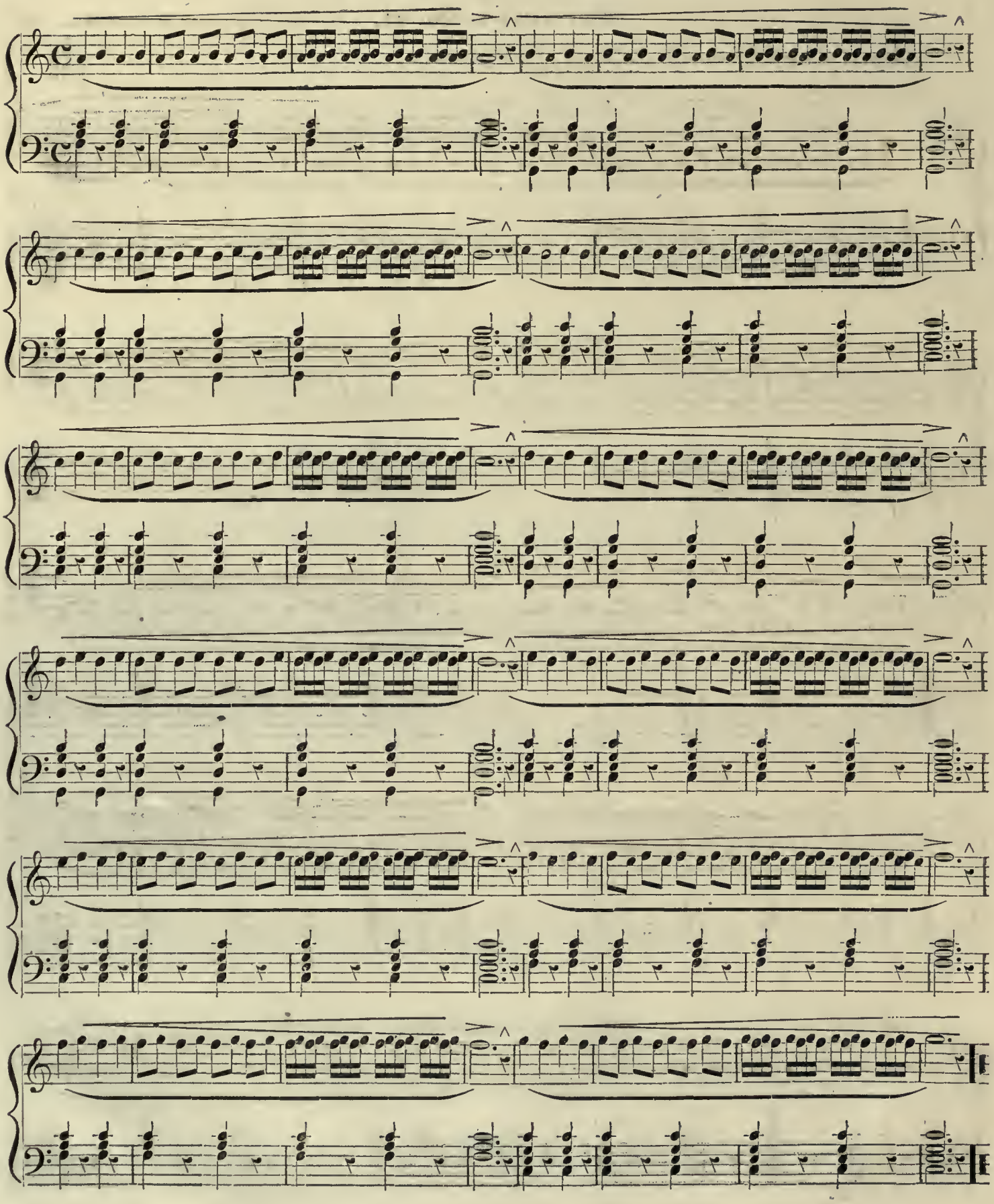
These Exercises may be transposed into the Key of G, when used for a Barytone, or Bass, or an Alto voice.



EXERCISE No. 11.

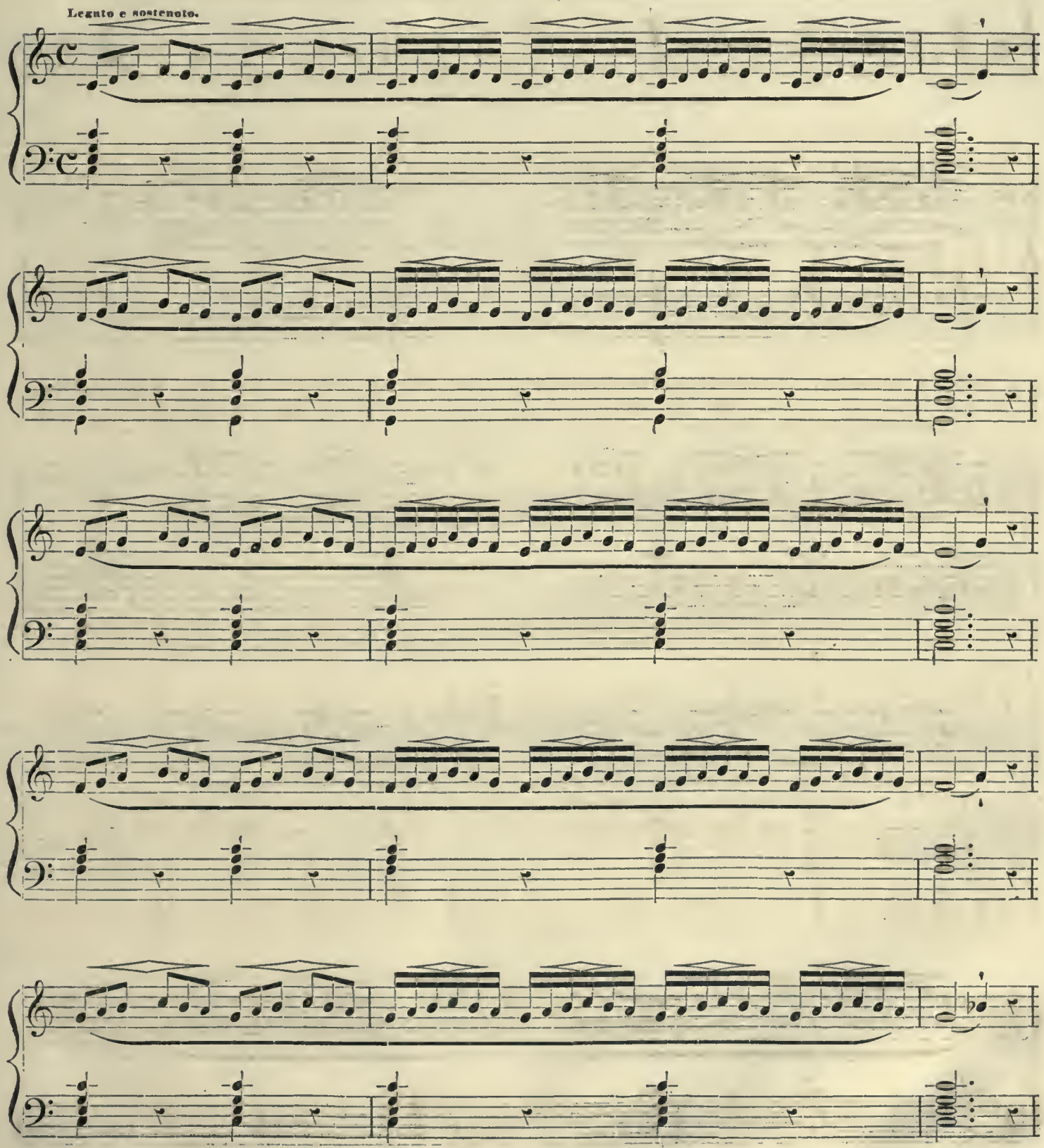
The pupil will take breath only at the end of each phrase.

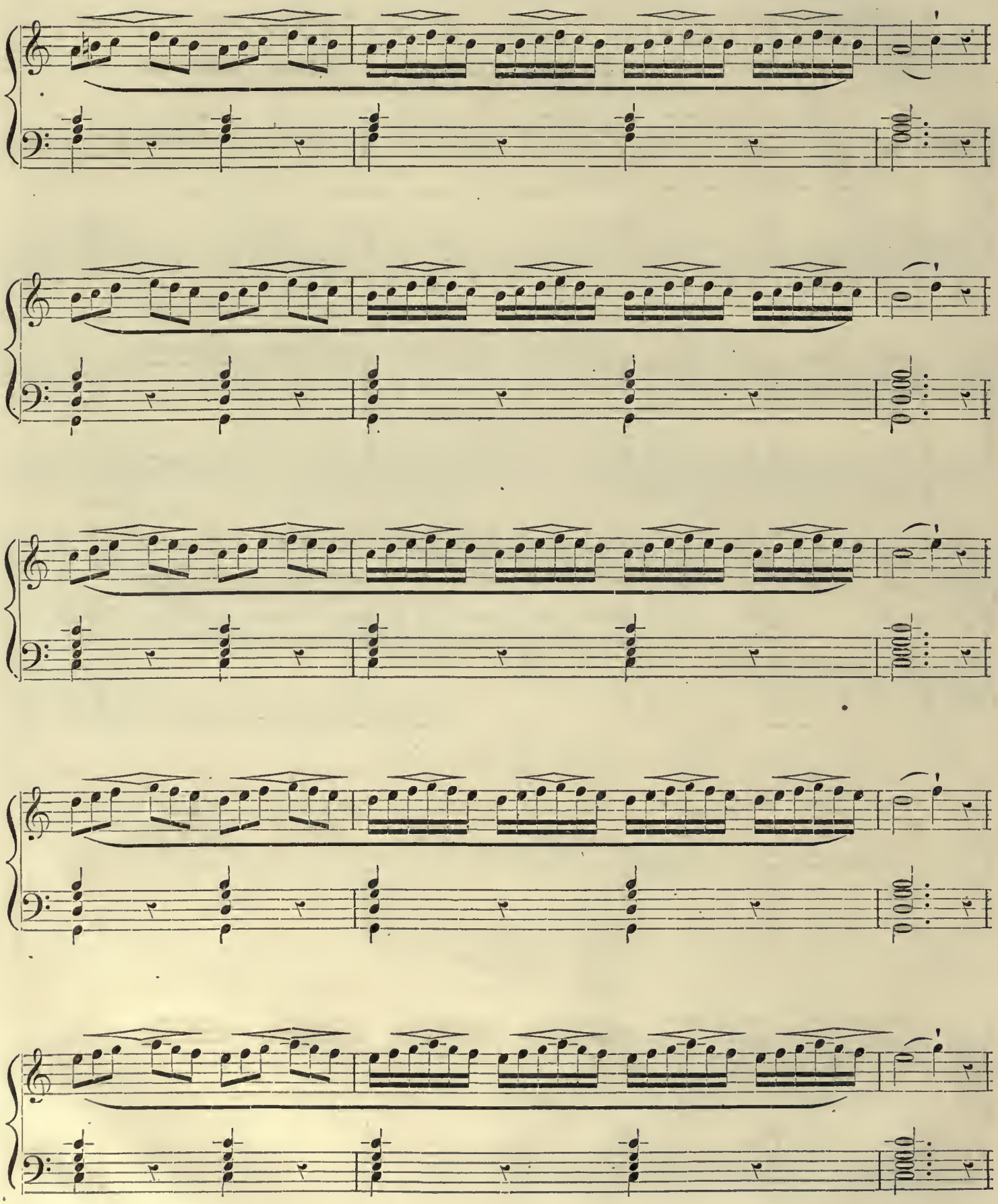


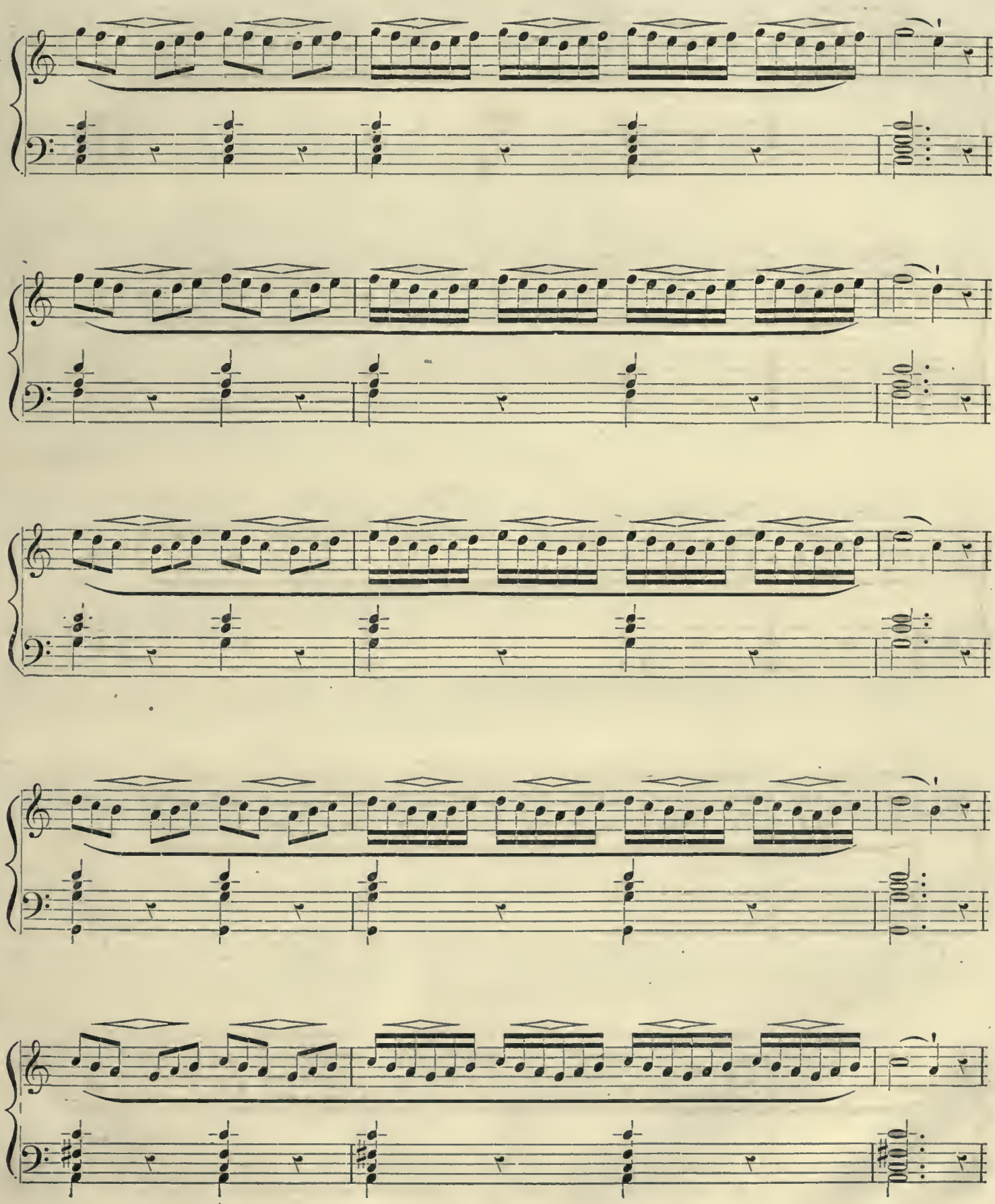


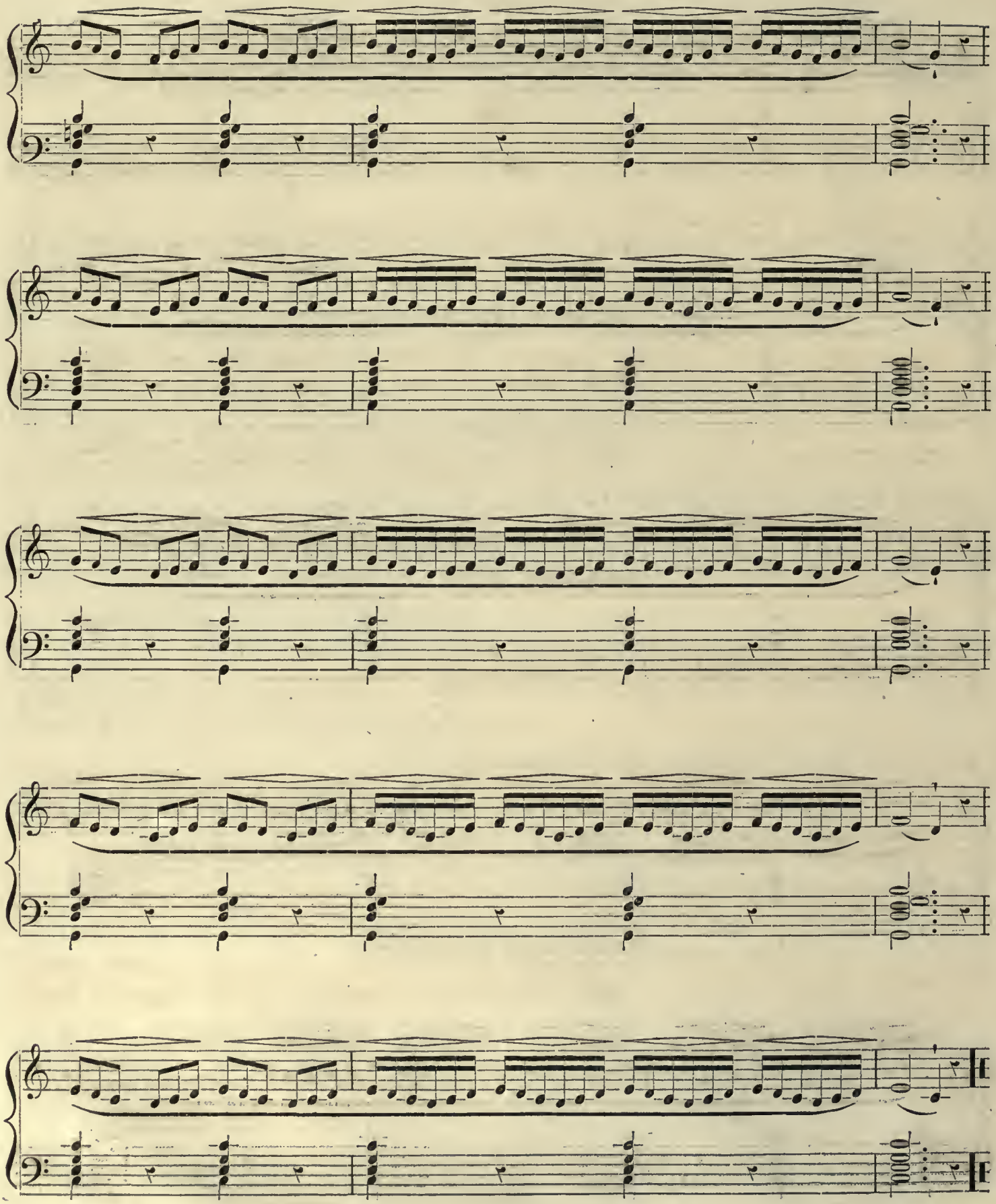
Too much care cannot be bestowed on the increase and decrease of tone in the practise of these Exercises.

EXERCISE NO. 12.









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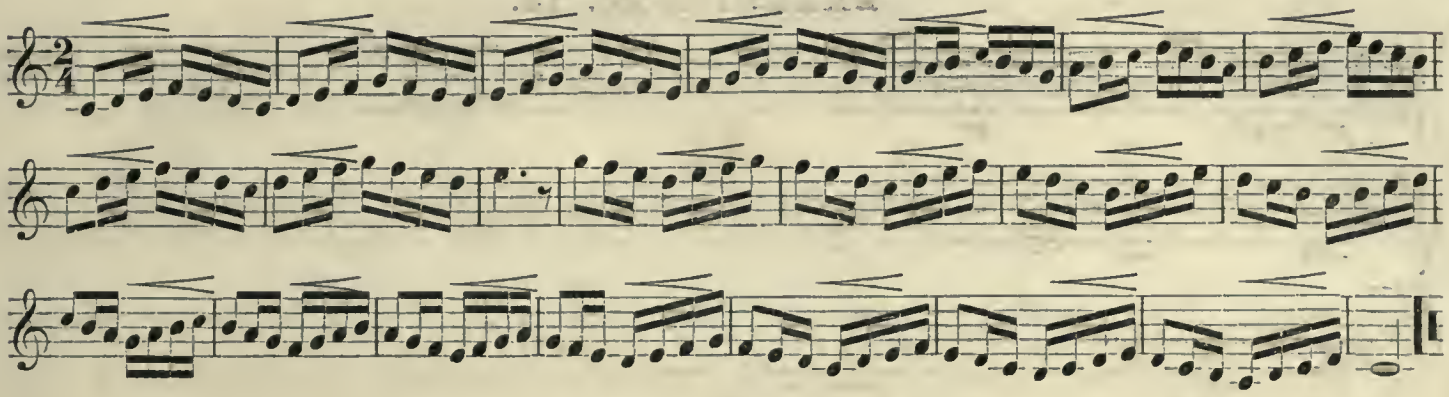

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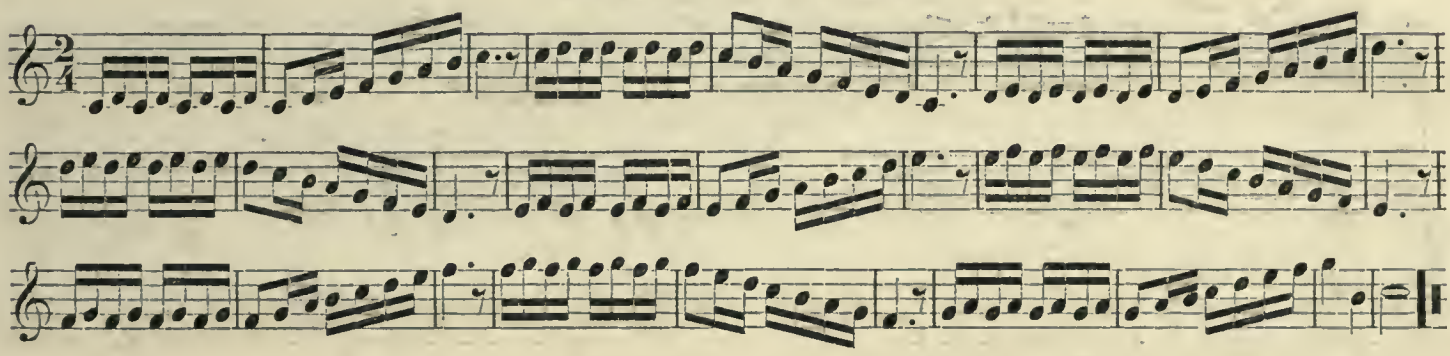
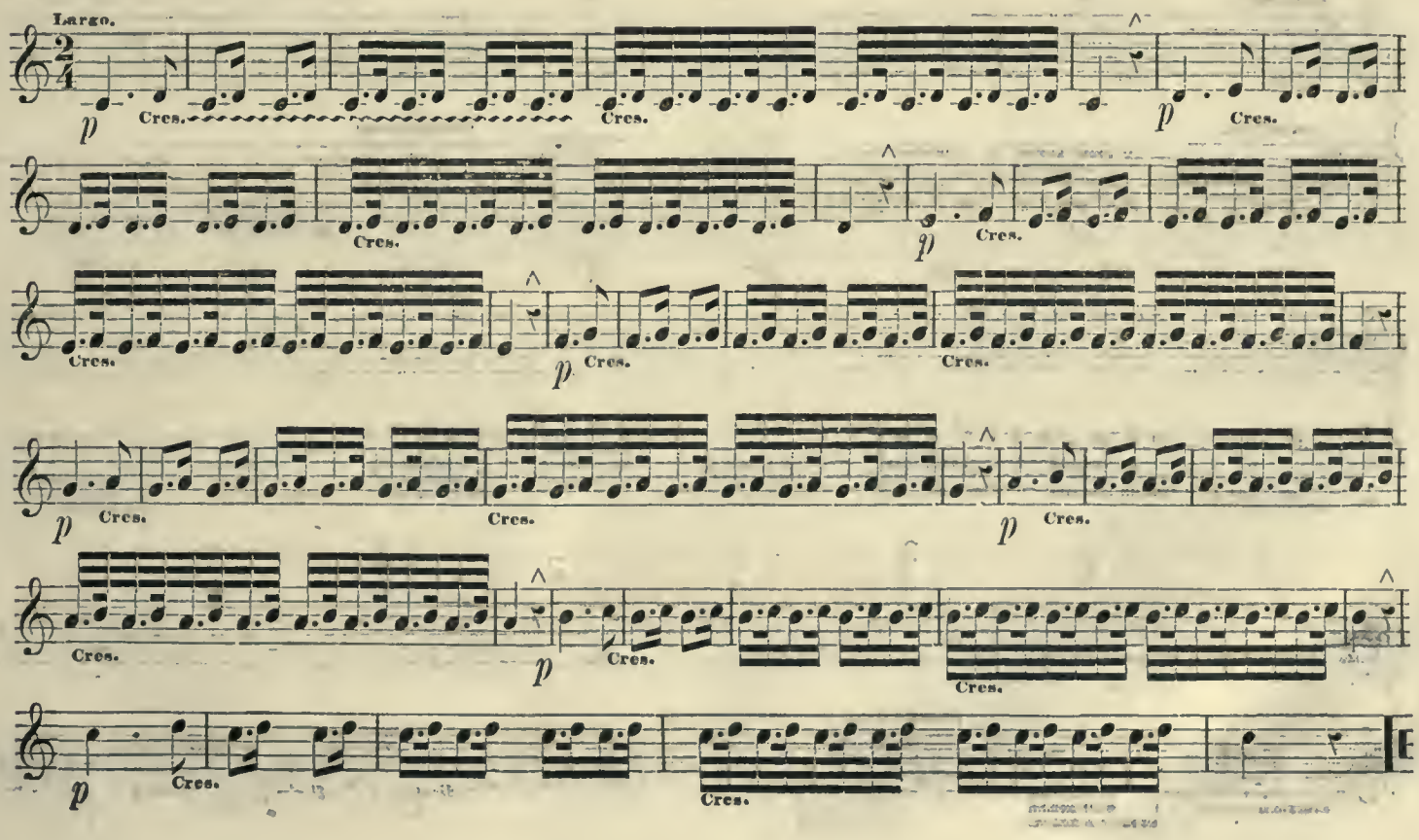


EXERCISE No. 15.

The fourth measure of each phrase in this exercise, may be omitted in the early stages of practice, in case the pupil find it too difficult.



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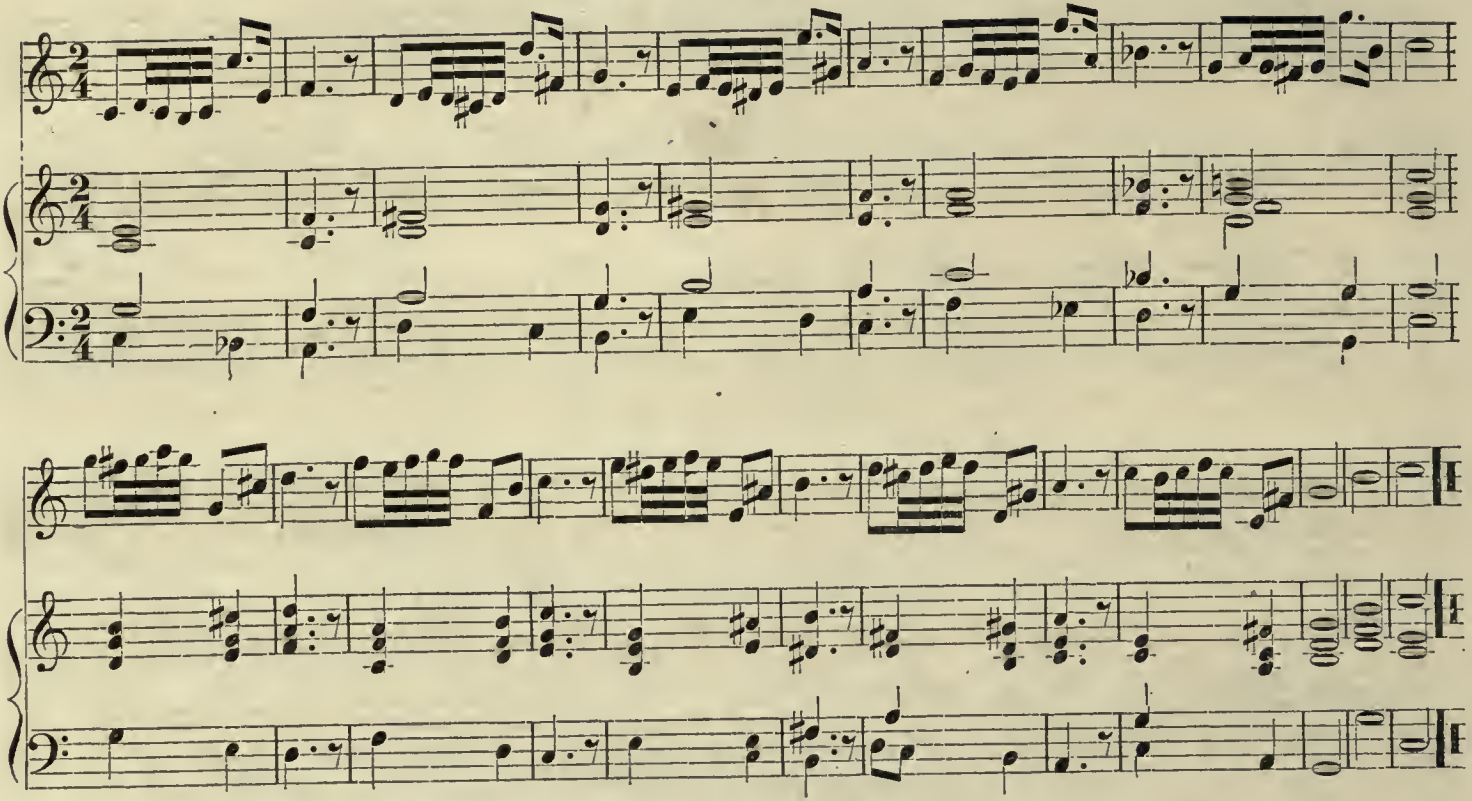

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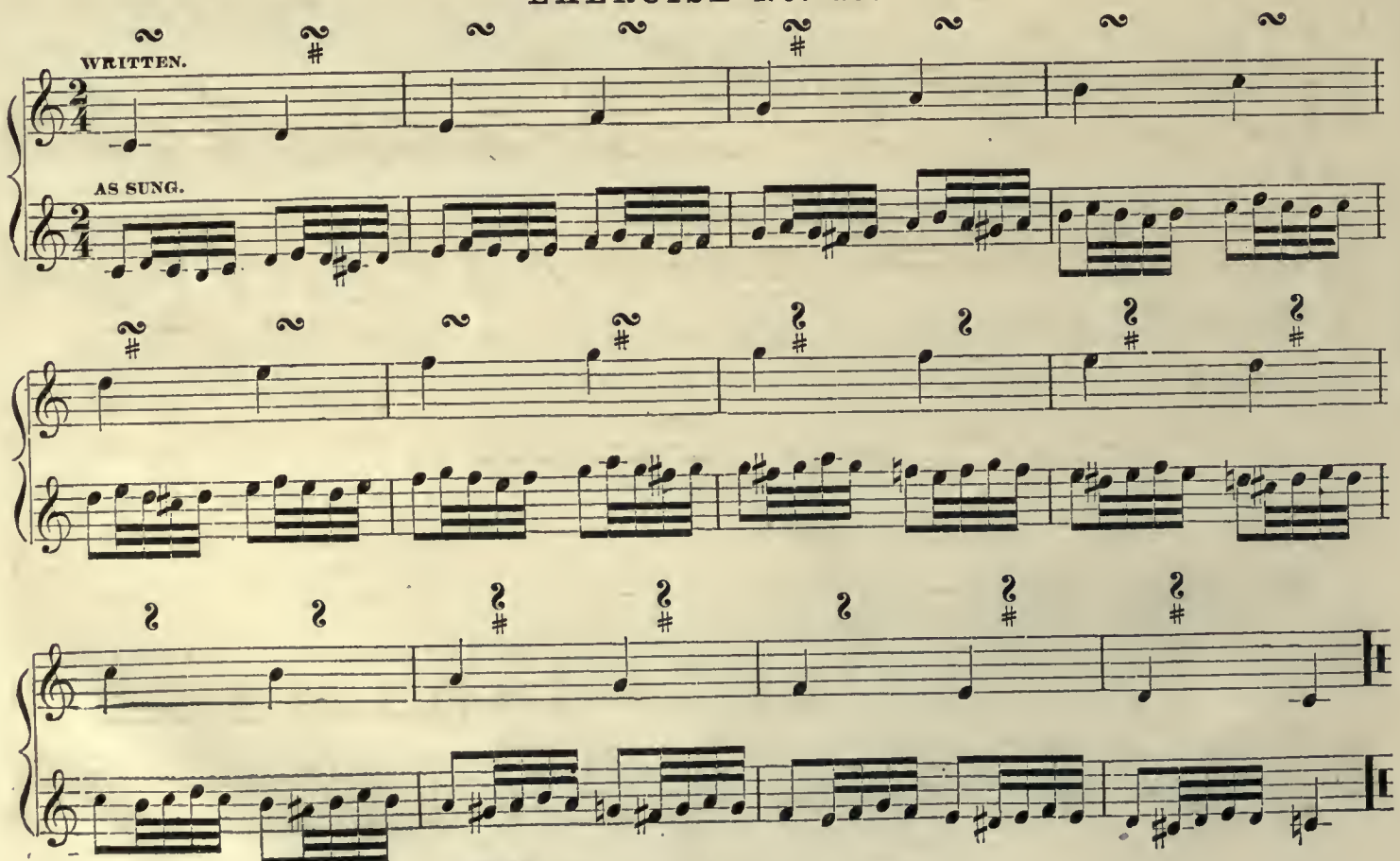

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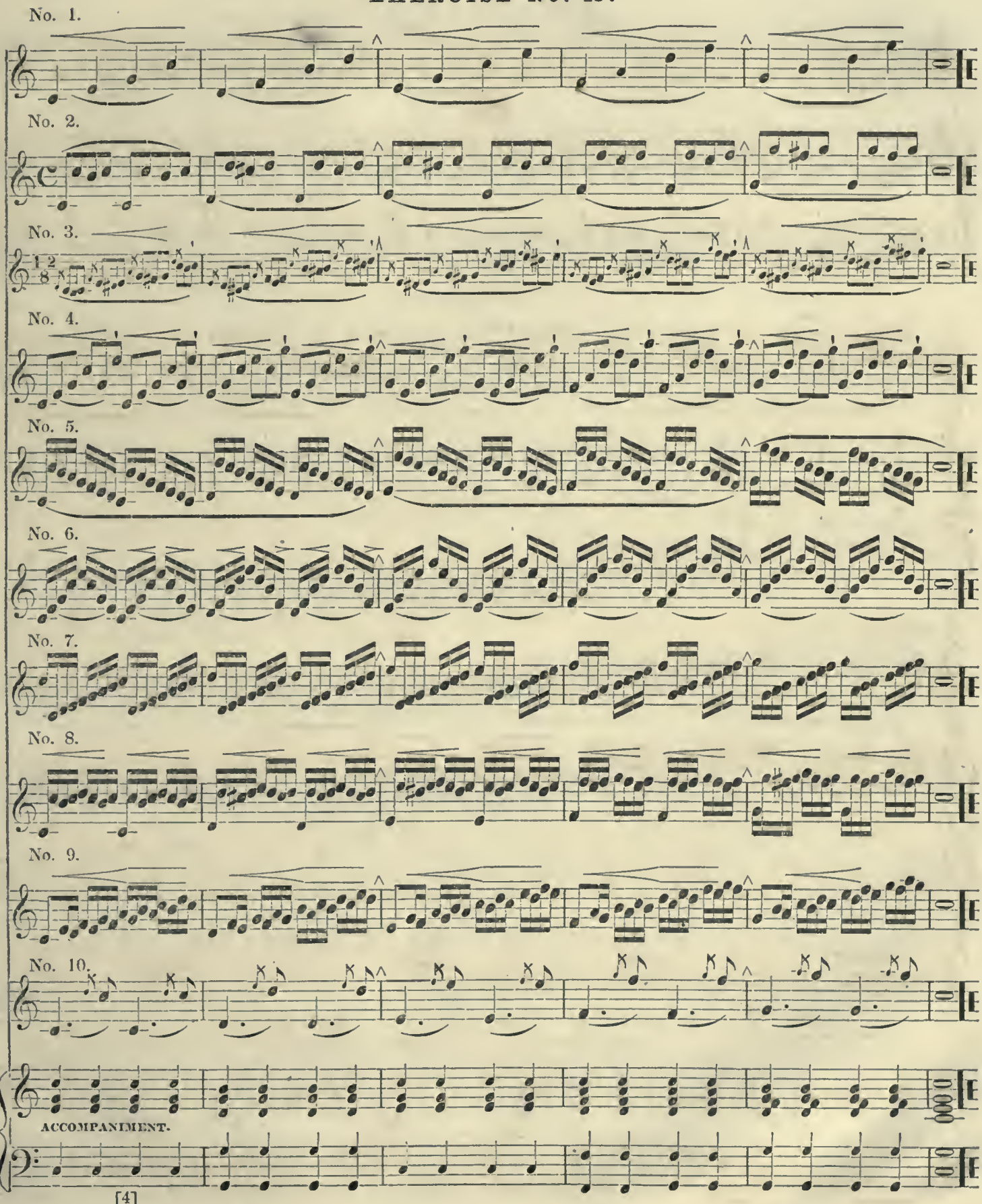

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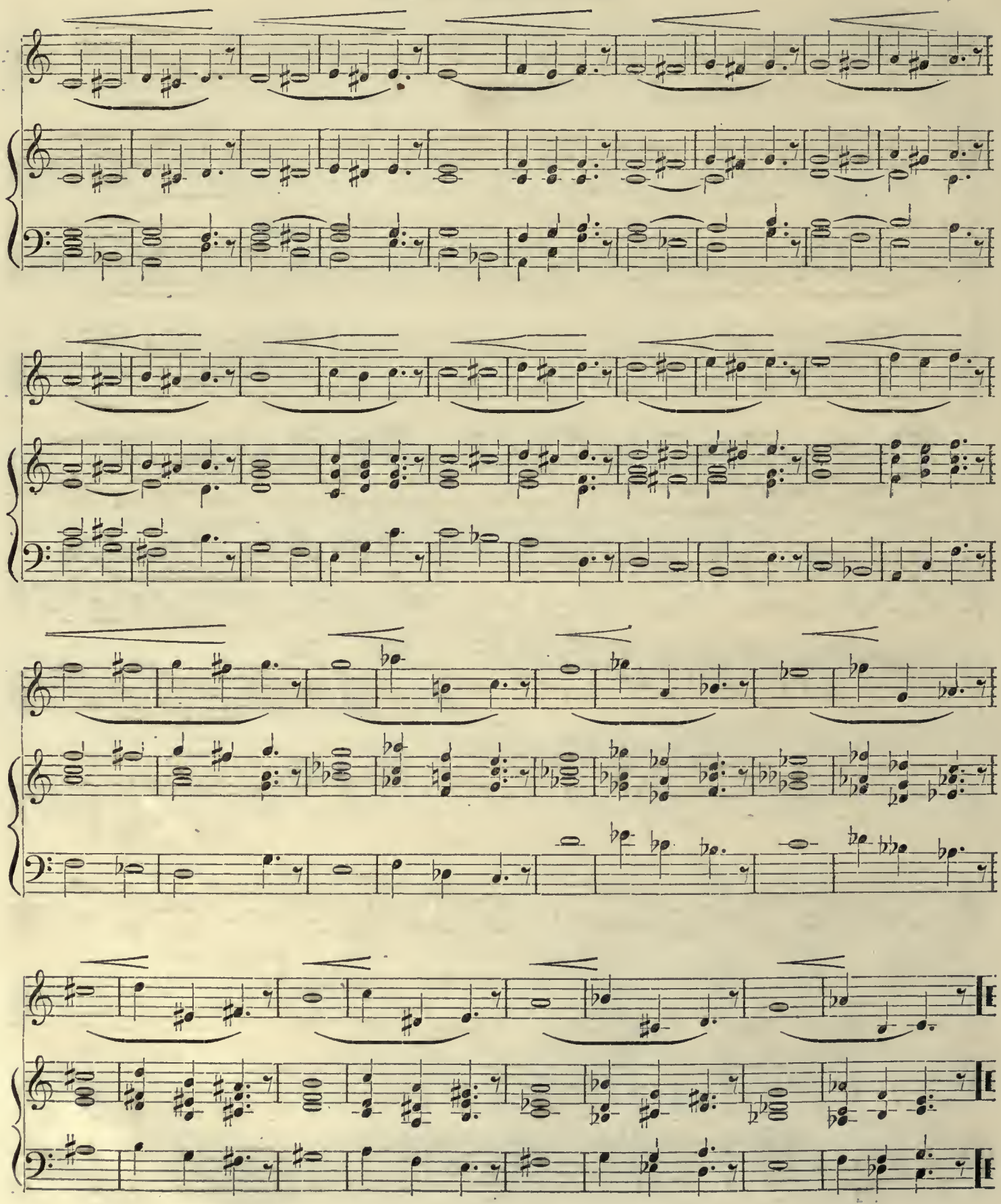

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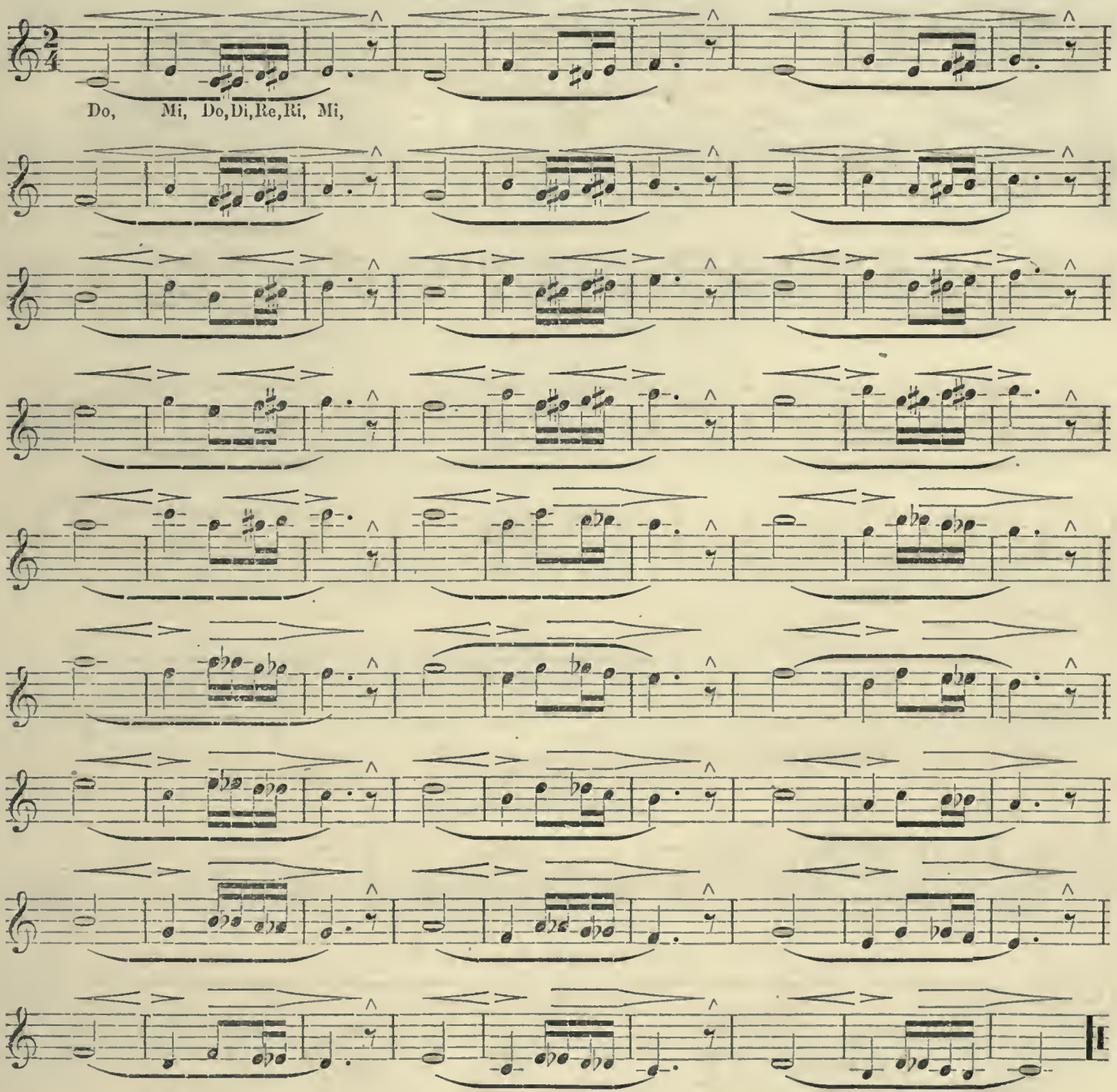

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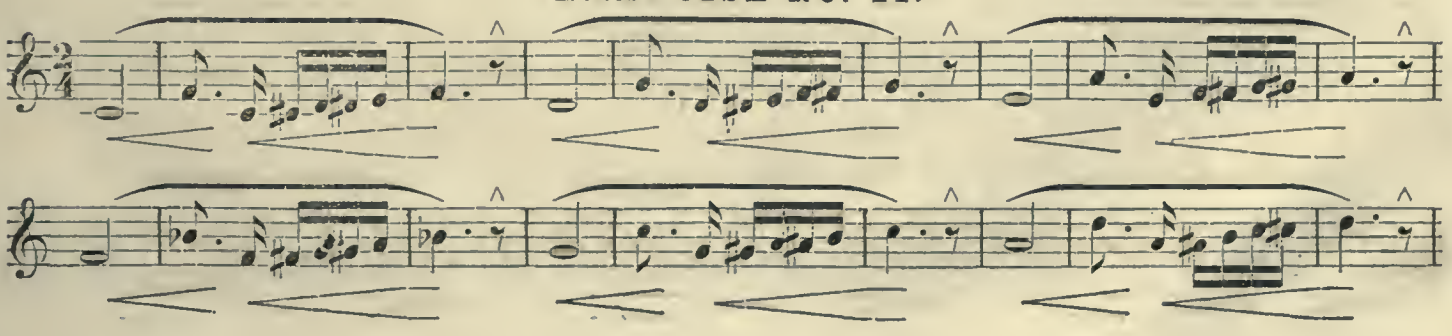

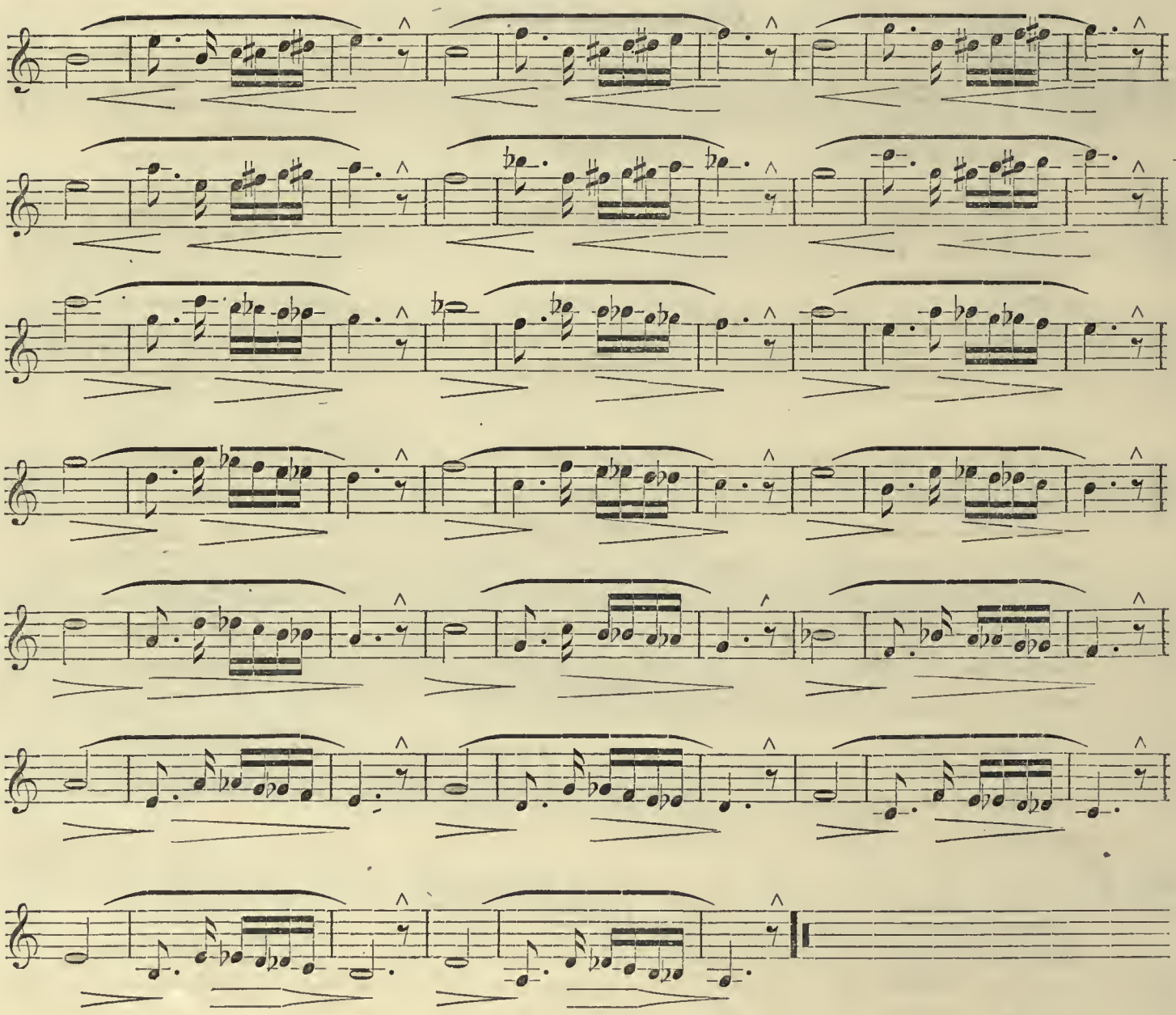

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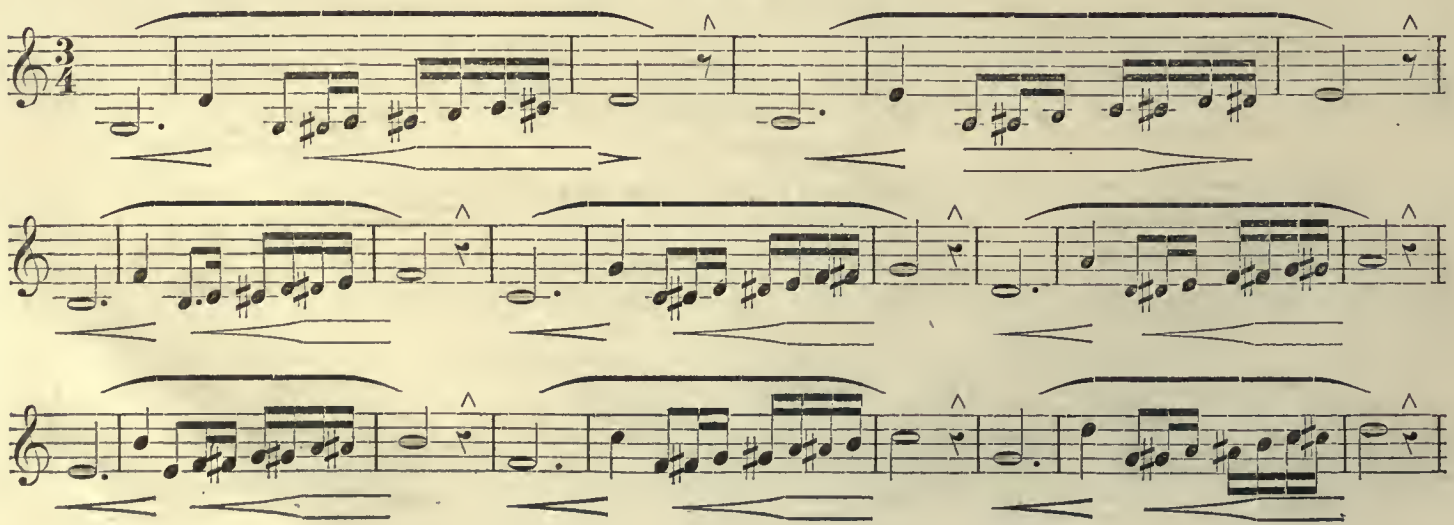

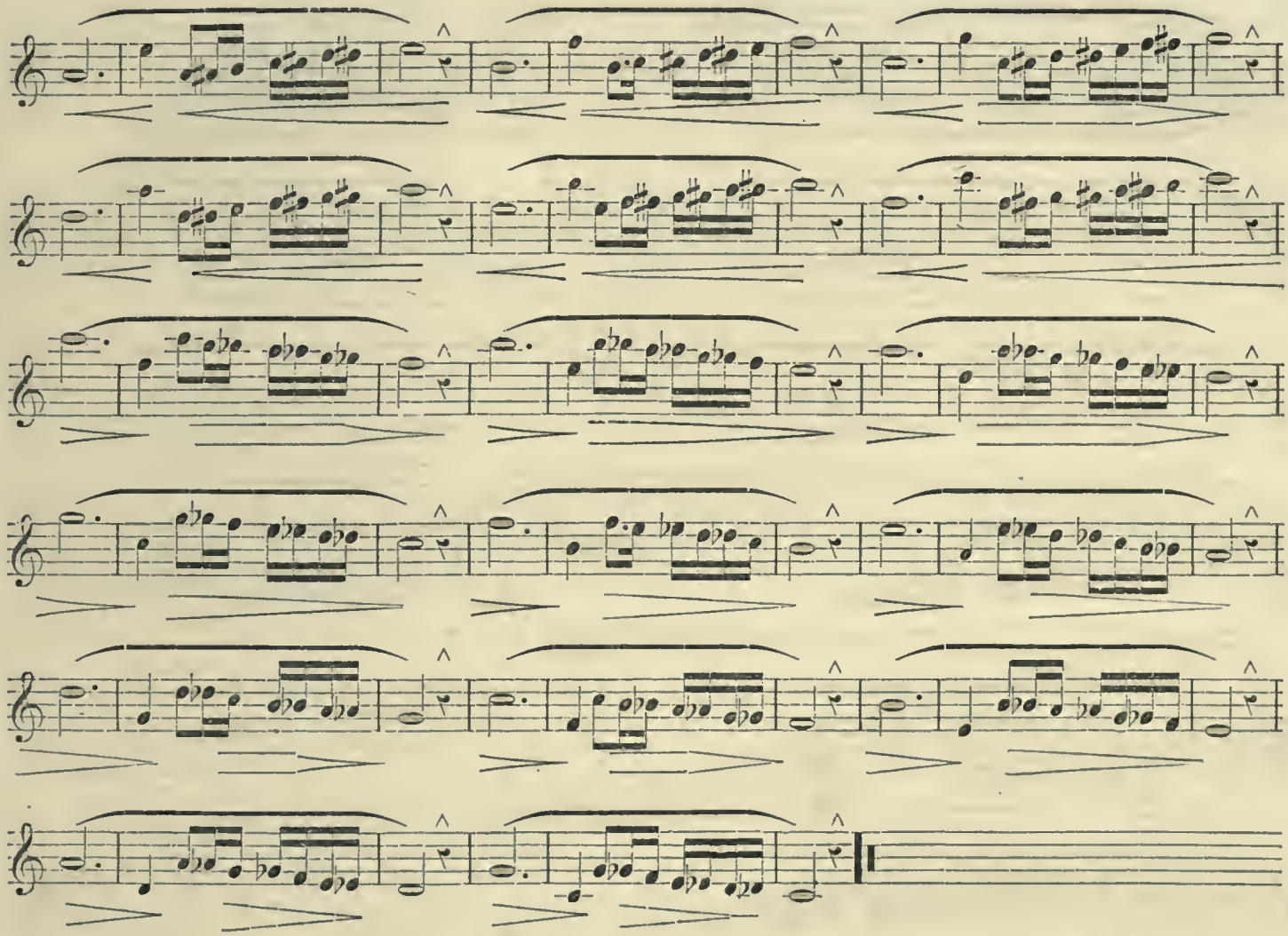

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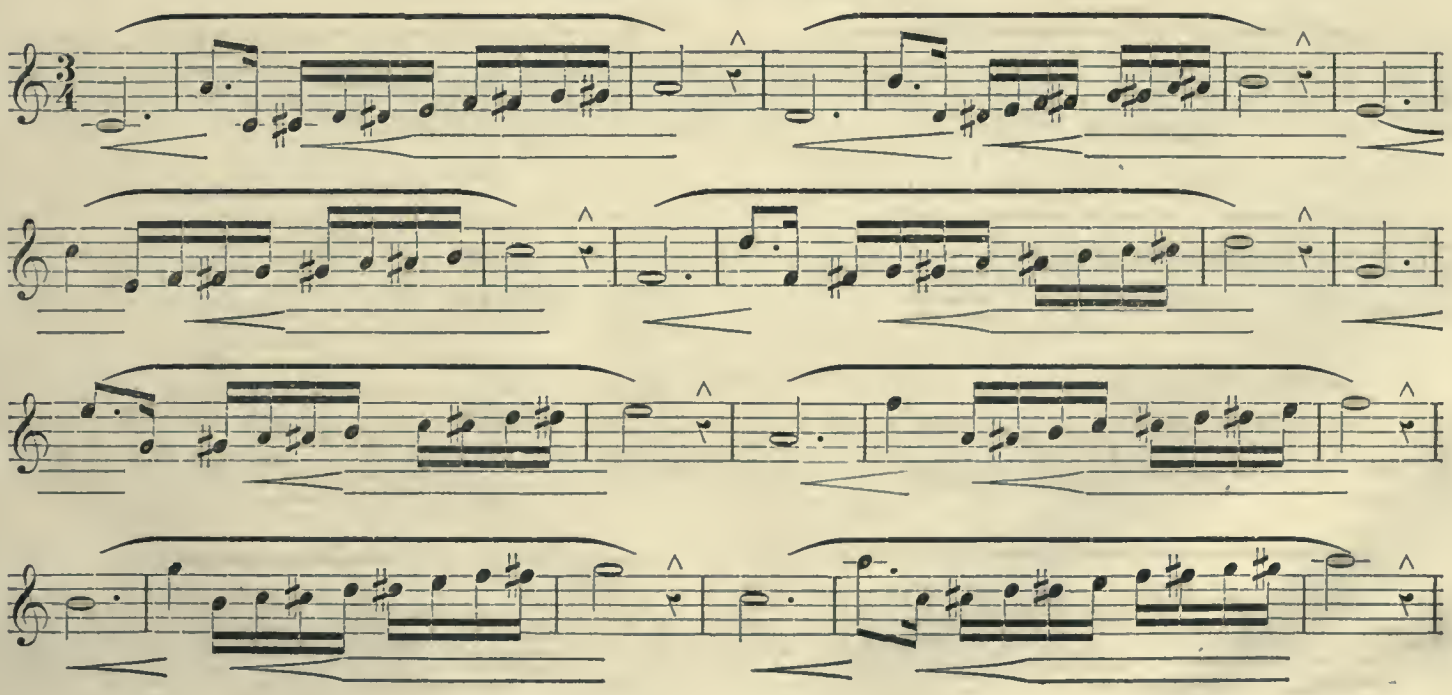

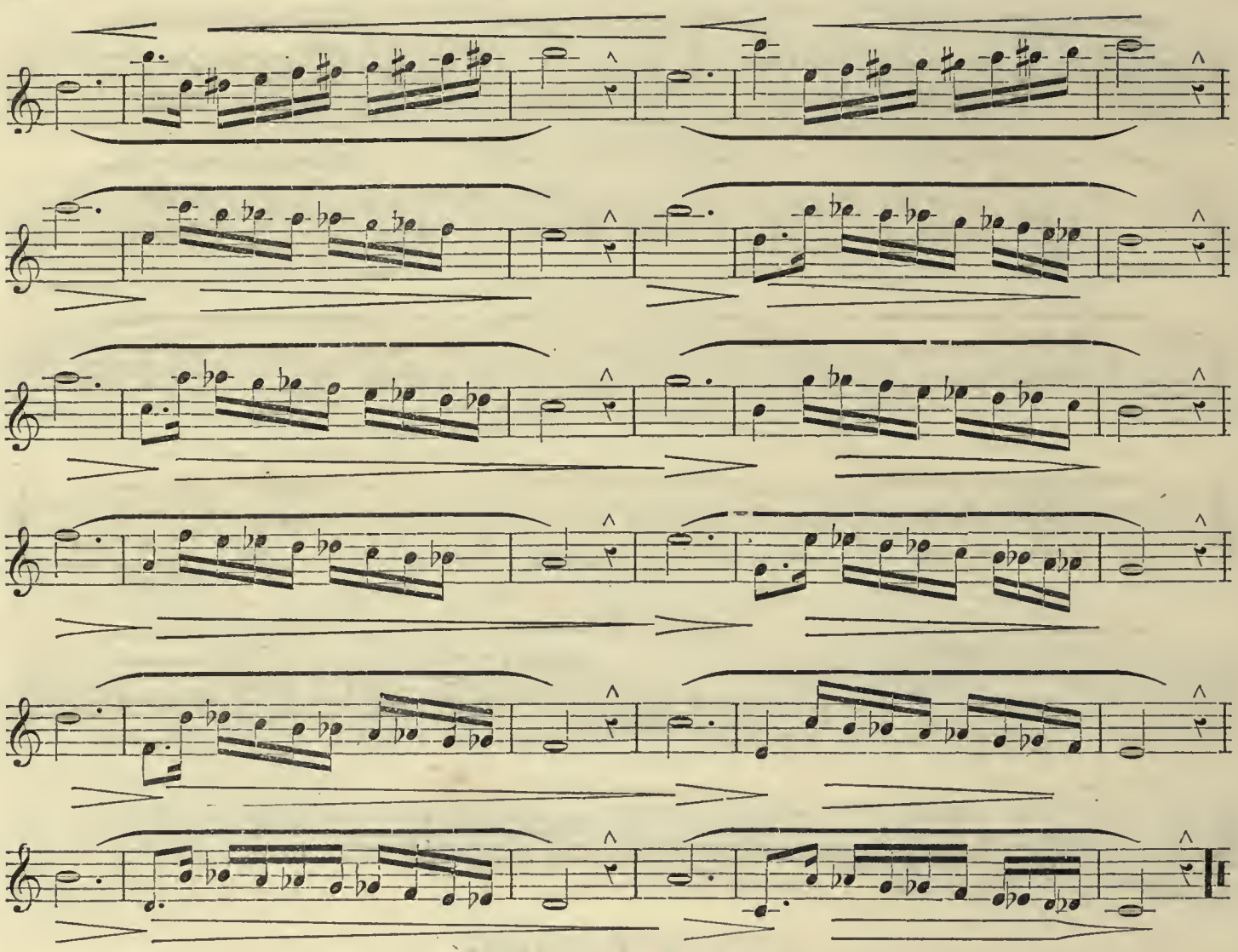

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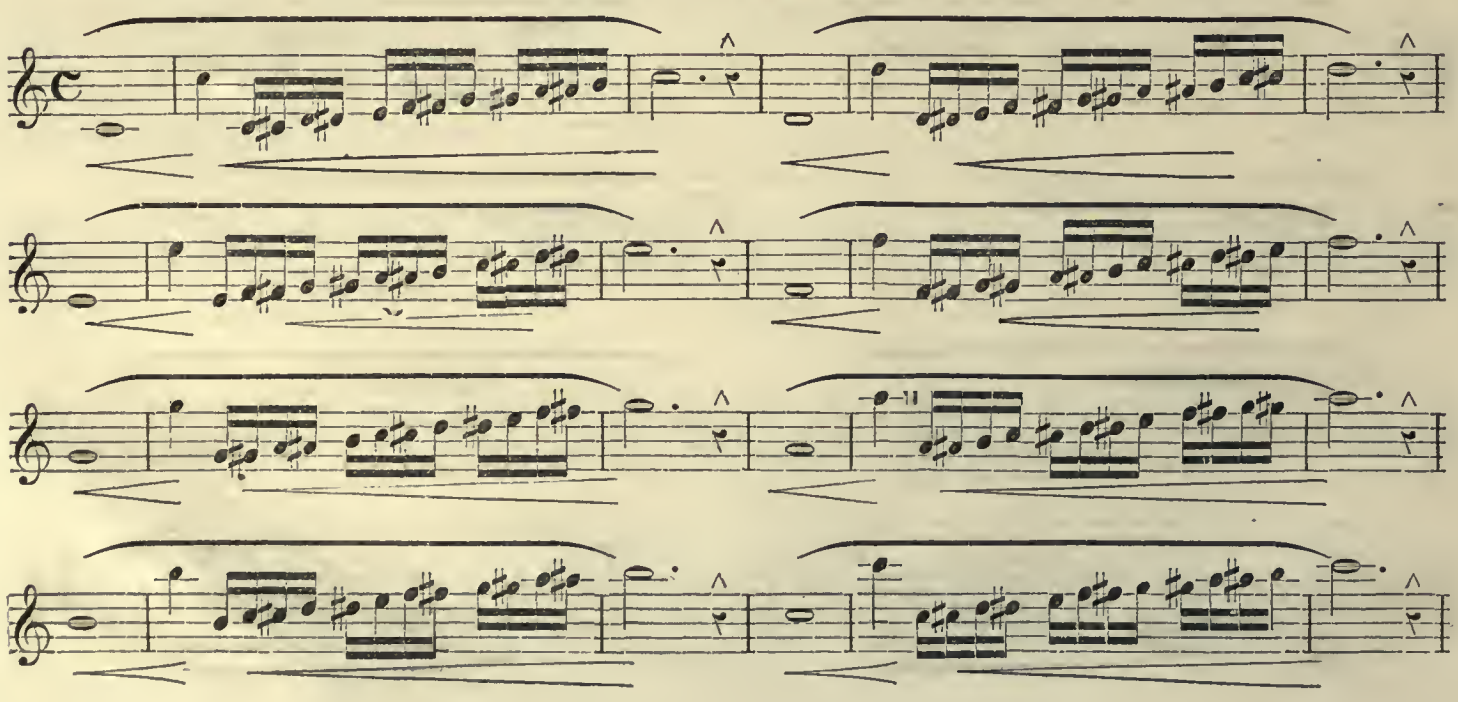

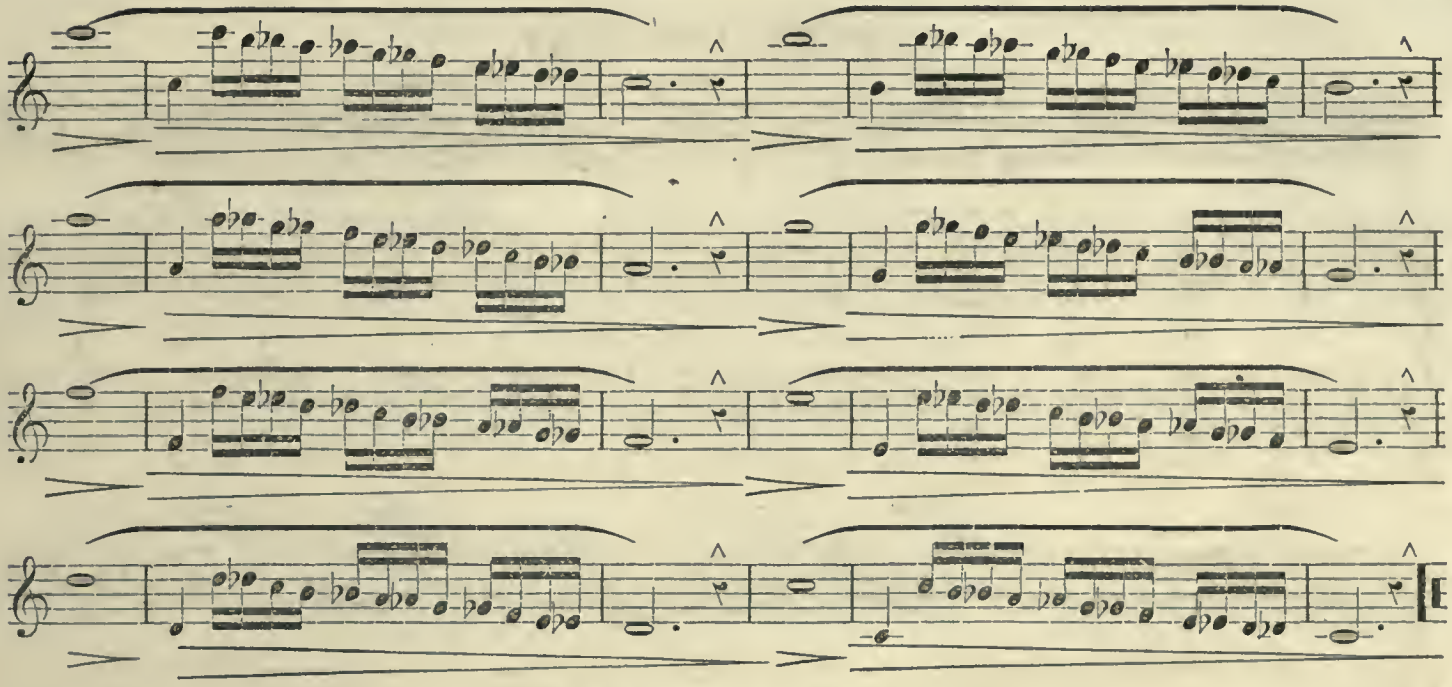

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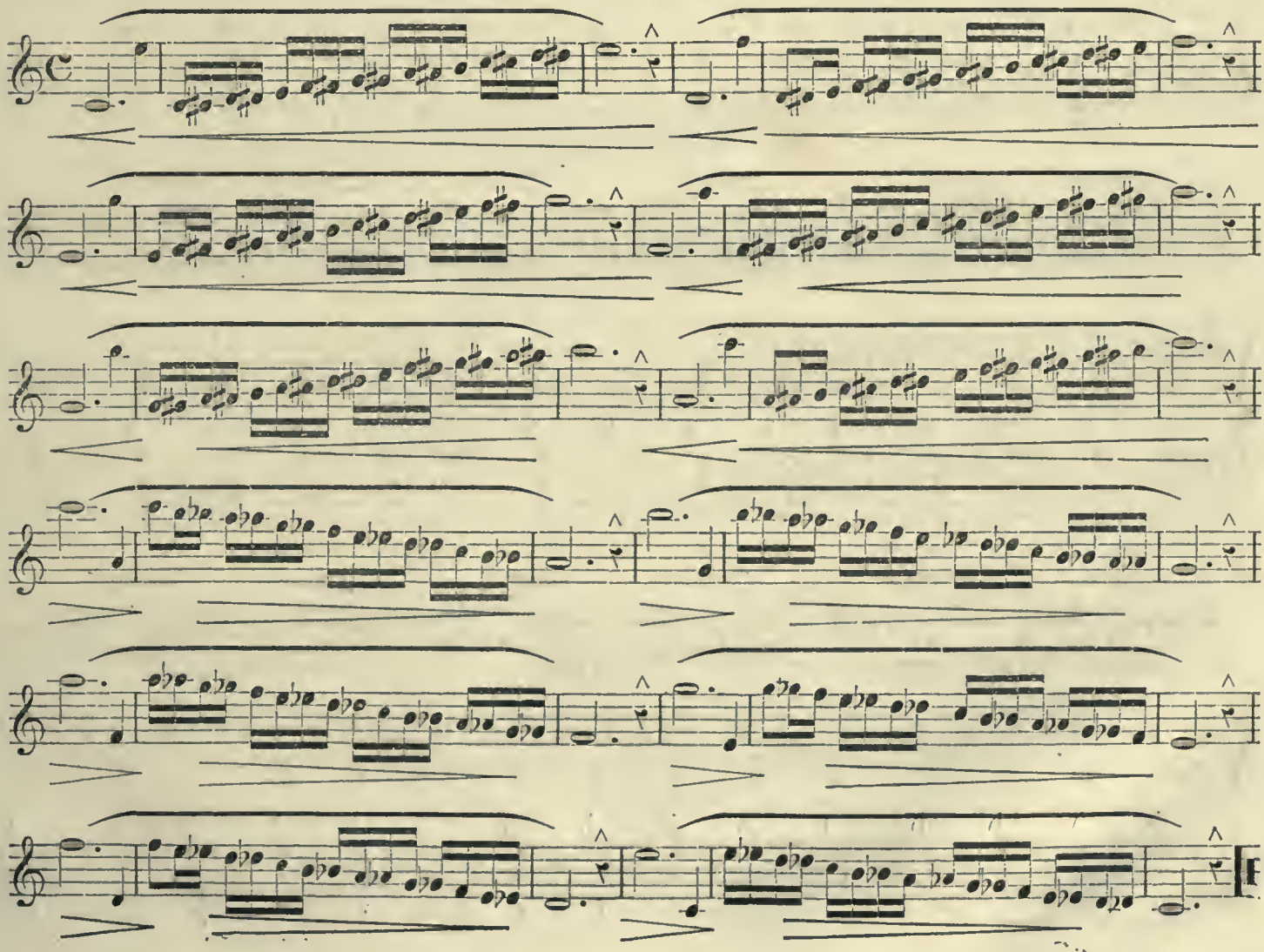

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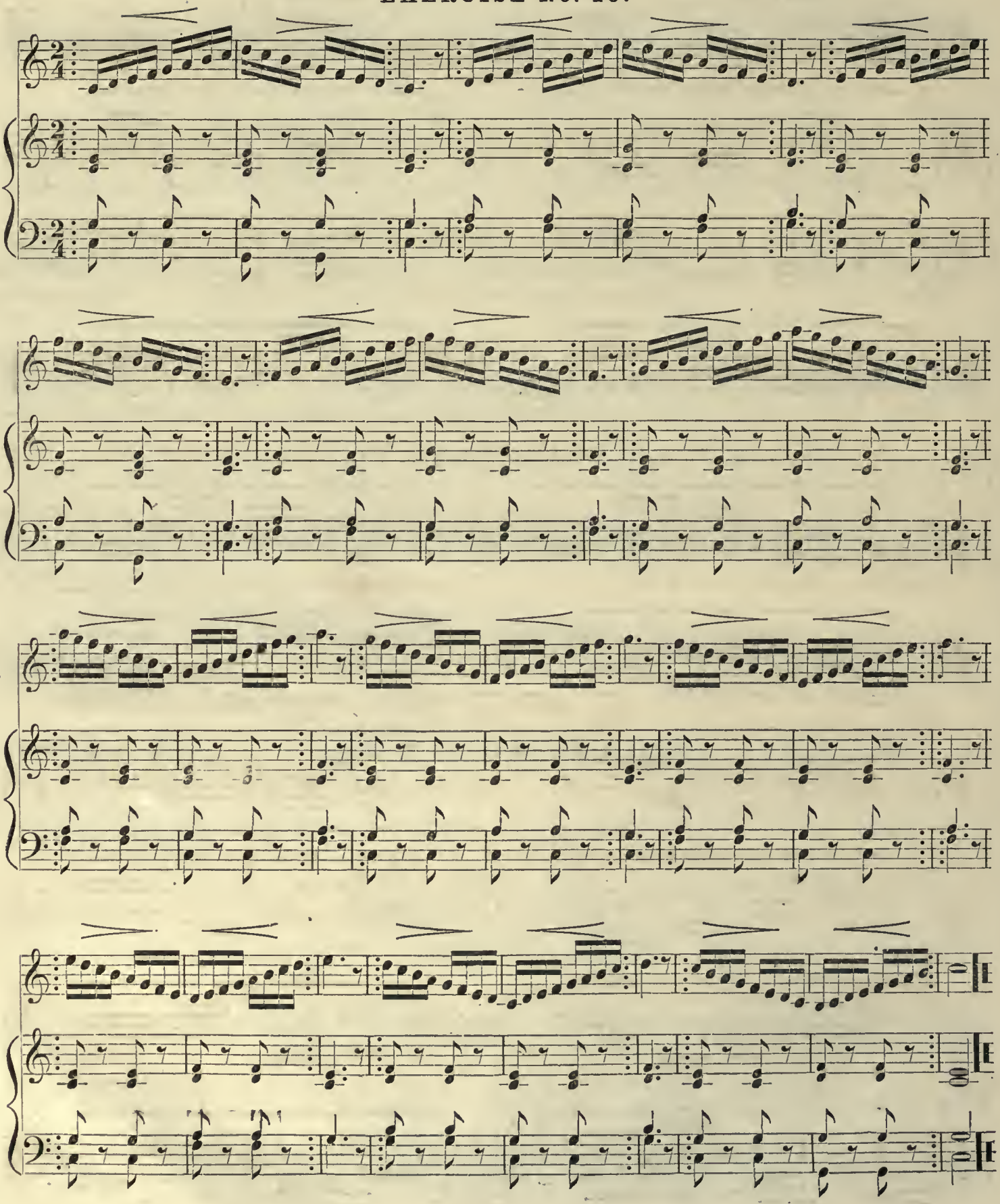

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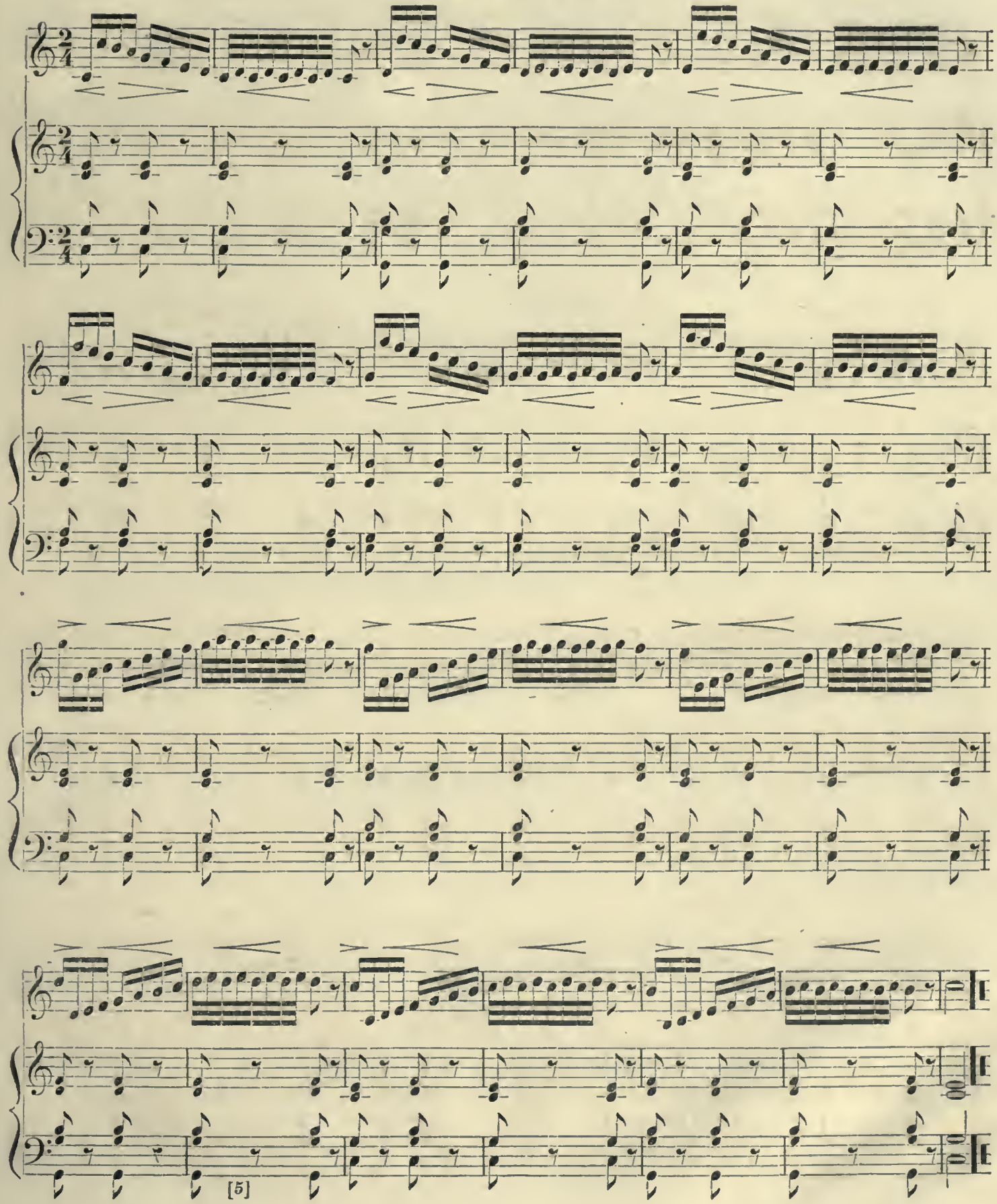
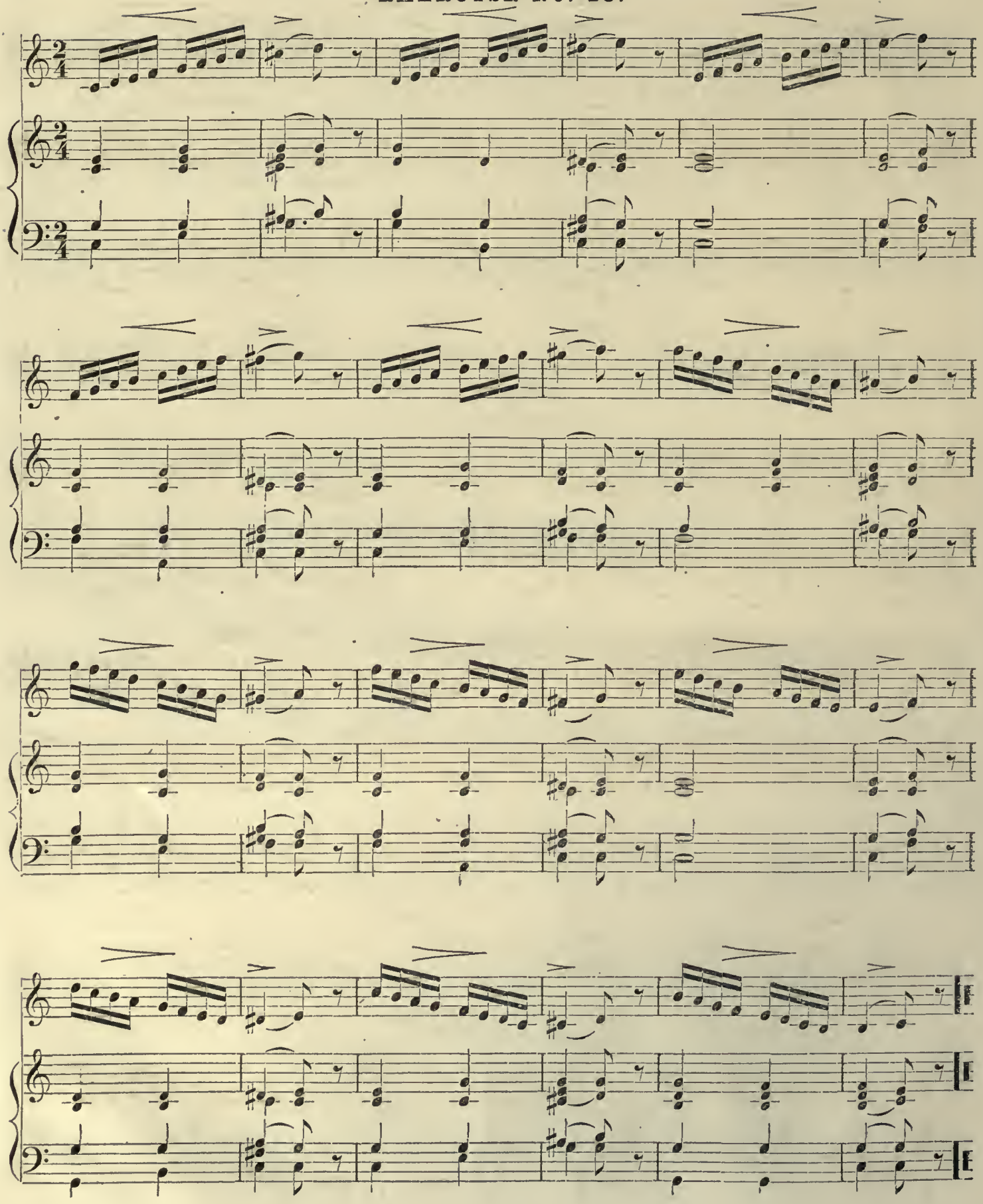


EXERCISE NO. 28.



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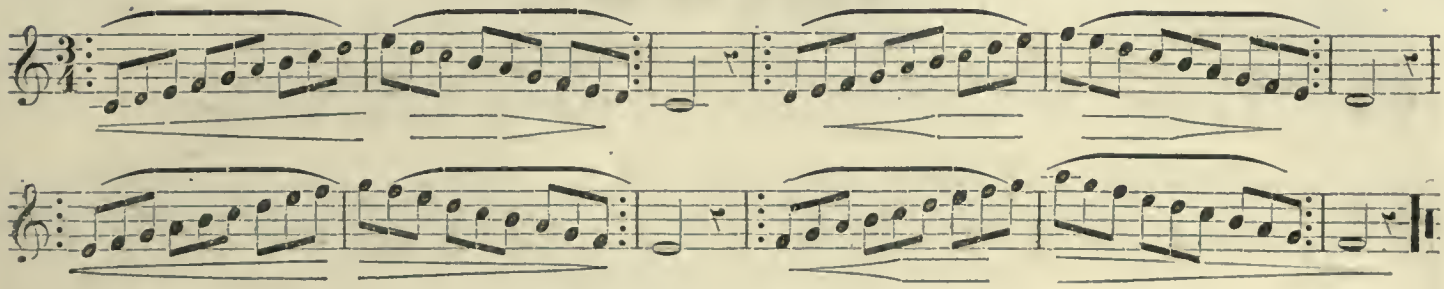

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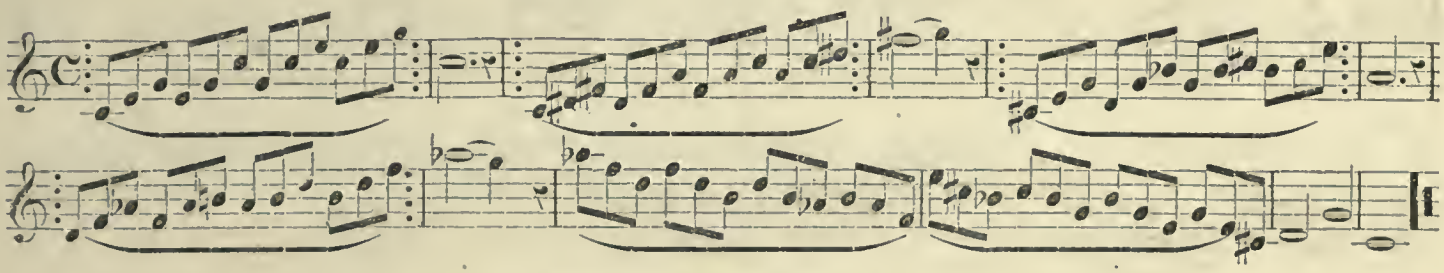

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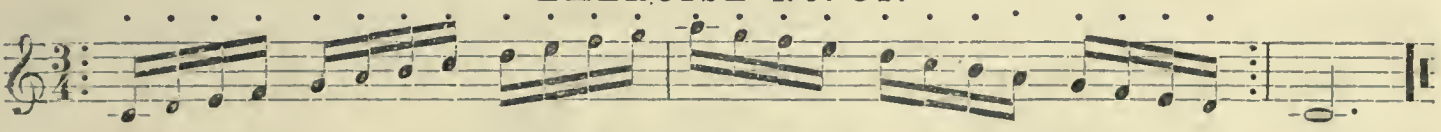

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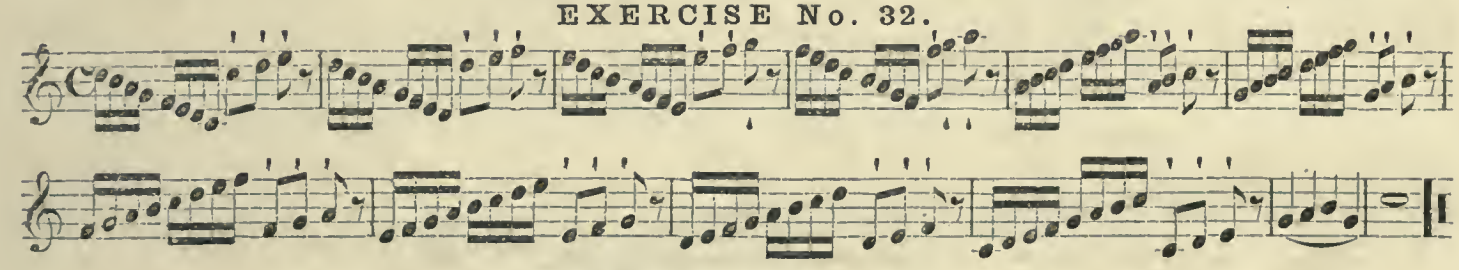

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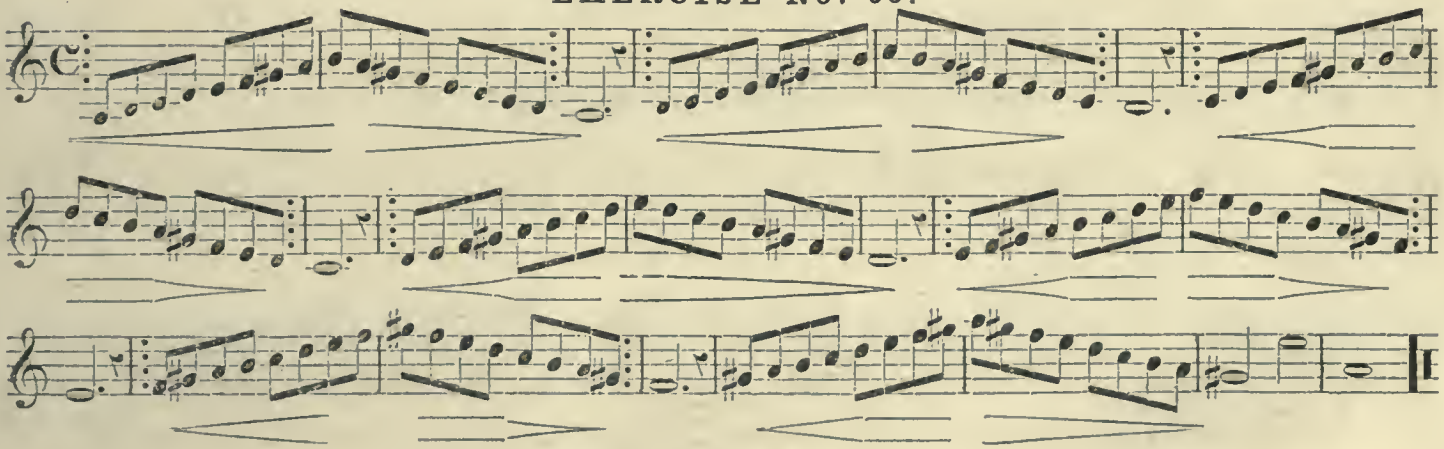

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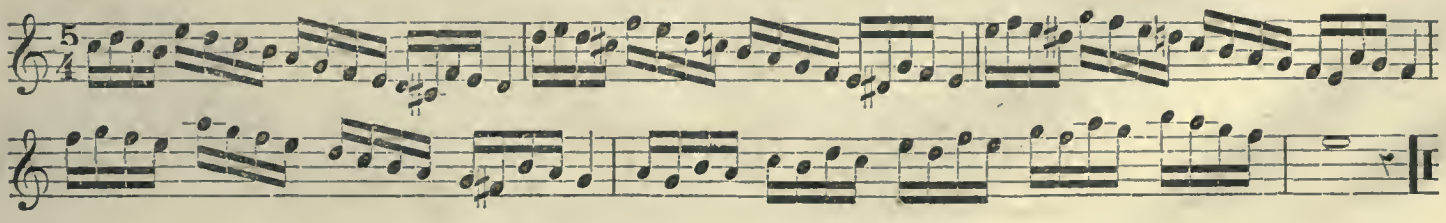

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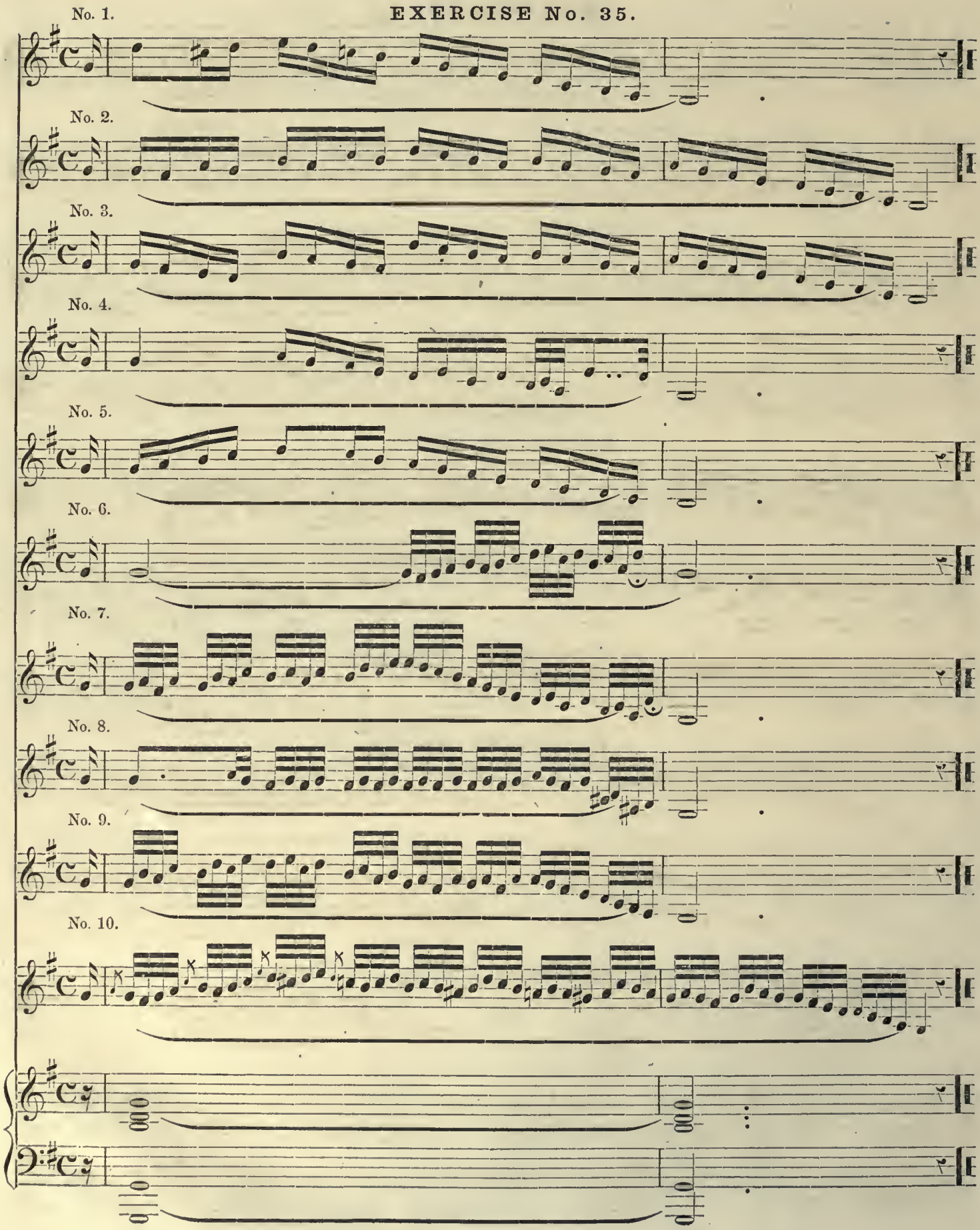

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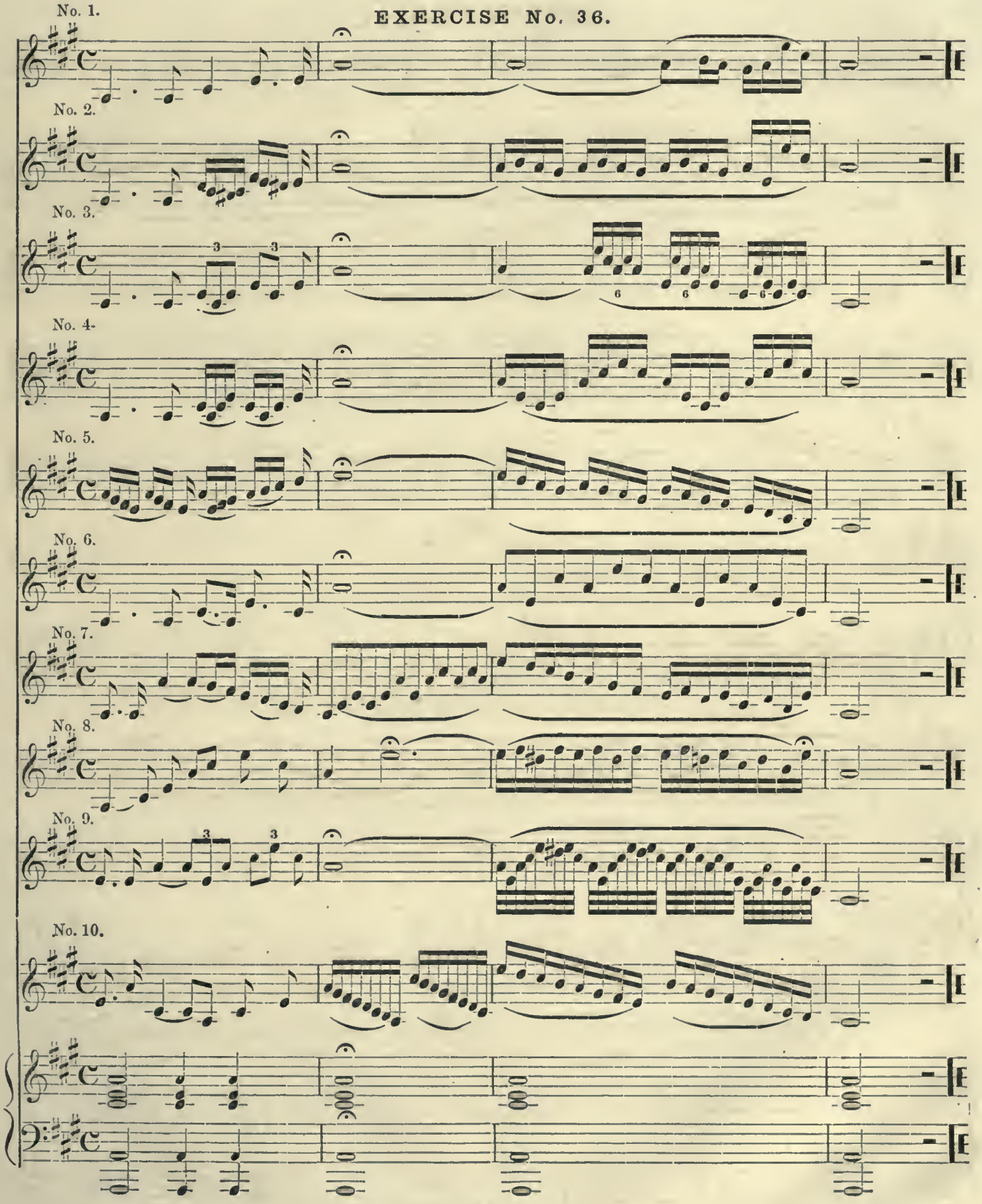
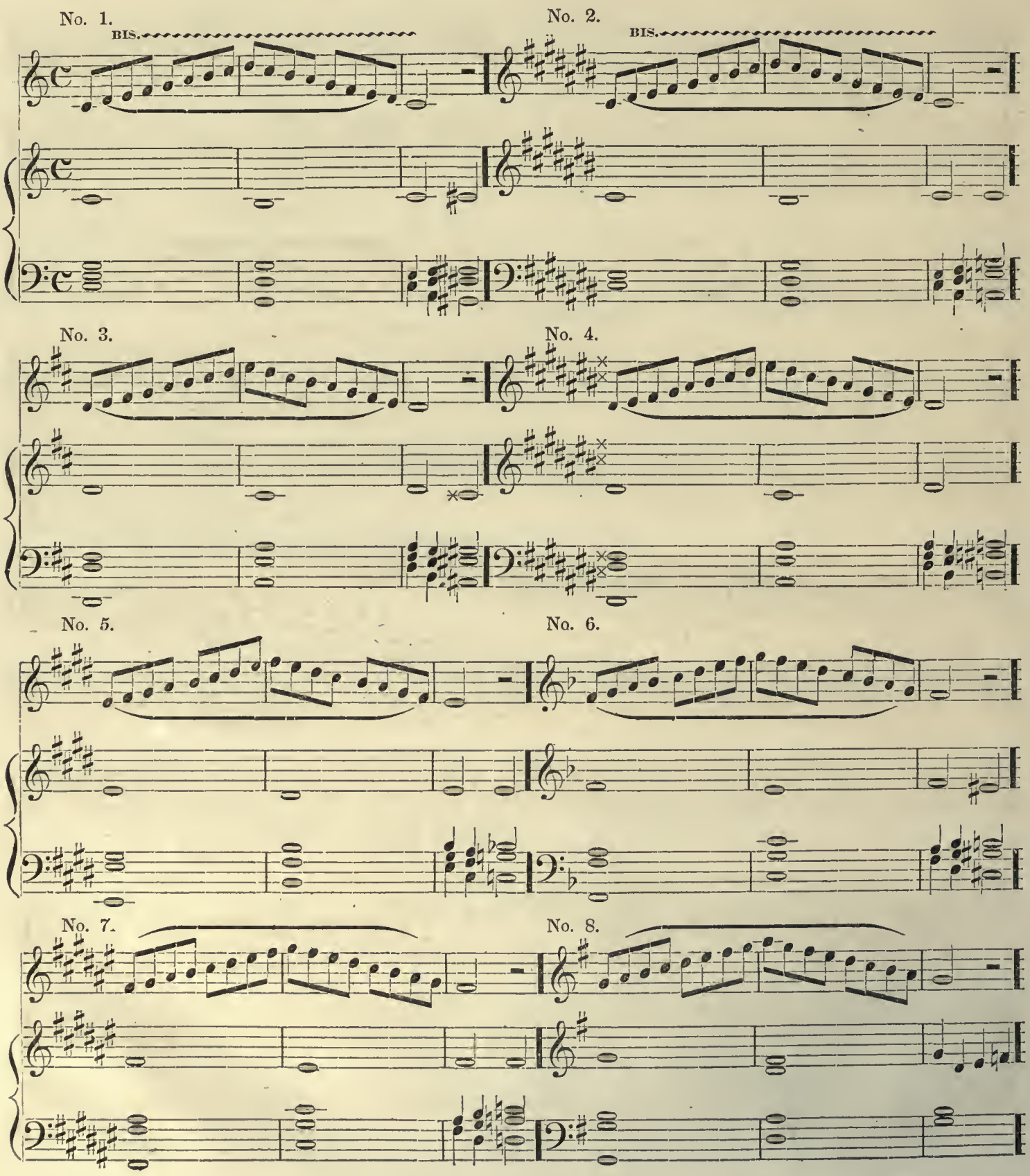
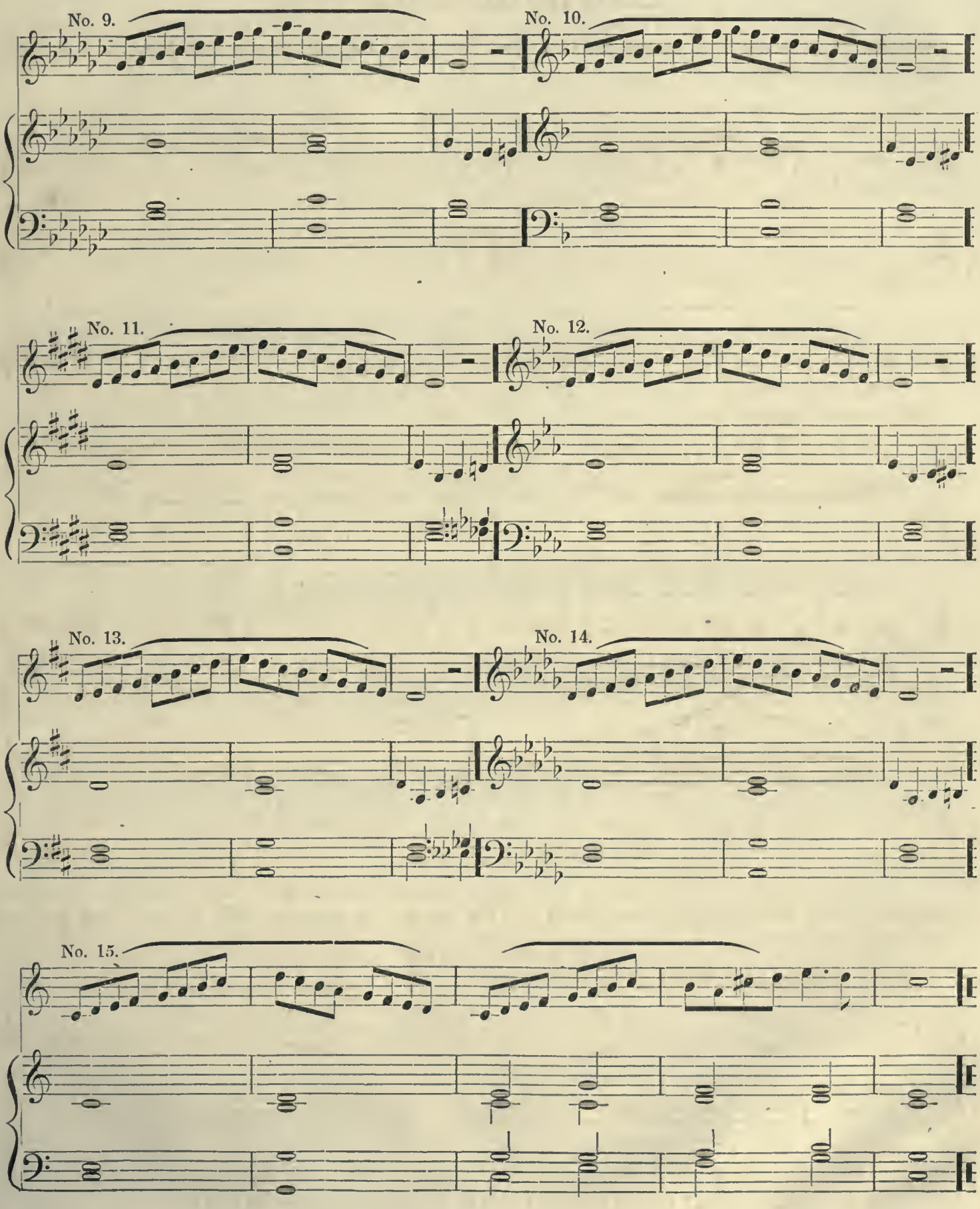


EXERCISE No. 37.

The practise of this exercise will secure to the pupil the ability to change into remote keys quickly, and sing the scale with equal certainty.




No. 9.
No. 10.
No. 11.
No. 12.
No. 13.
No. 14.
No. 15.

THE PORTAMENTO.

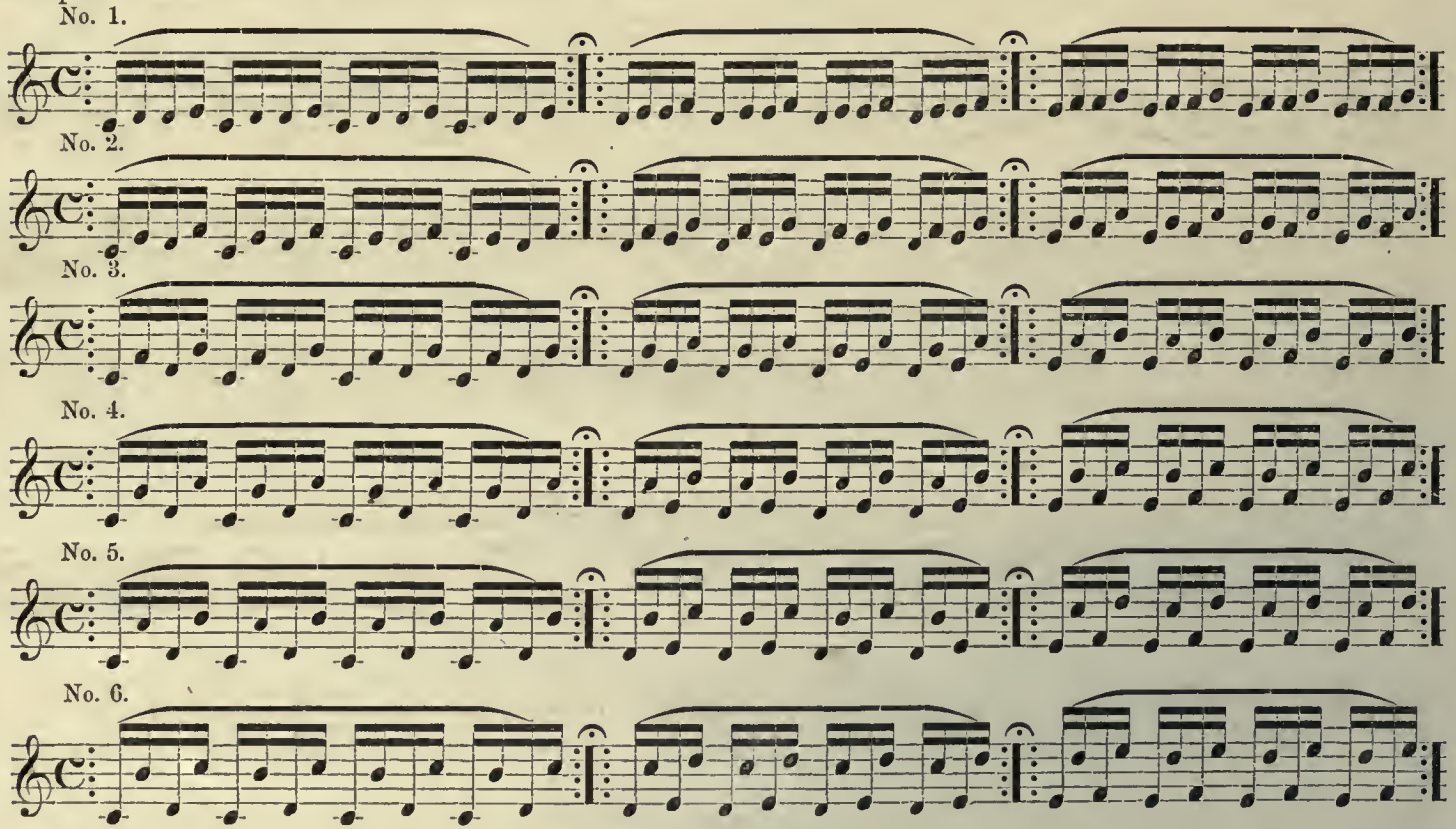
The Portamento consists in a concrete movement,— in a carrying of the voice uninterruptedly from the pitch of one note to that of another either above, or below, for the acquirement of which Exercises Nos. 3, 4, 5, 6, 7, 8, 9, are designed.

EXECUTION.

Execution consists in a discrete movement of the voice — in a slightly interrupted, and articulate manner, effected through the agitation of the larynx, with reference to which most of the preceding exercises were constructed. But Exercise 38 is designed especially to secure to the pupil the ability to execute with facility, and with neatness.

EXERCISE No. 38.

This Exercise is intended for a formula which the pupil will practice four times a day, fifteen minutes at a time, — repeating each measure three or four times at one breath, and extending each number as far as the compass of the voice will admit.

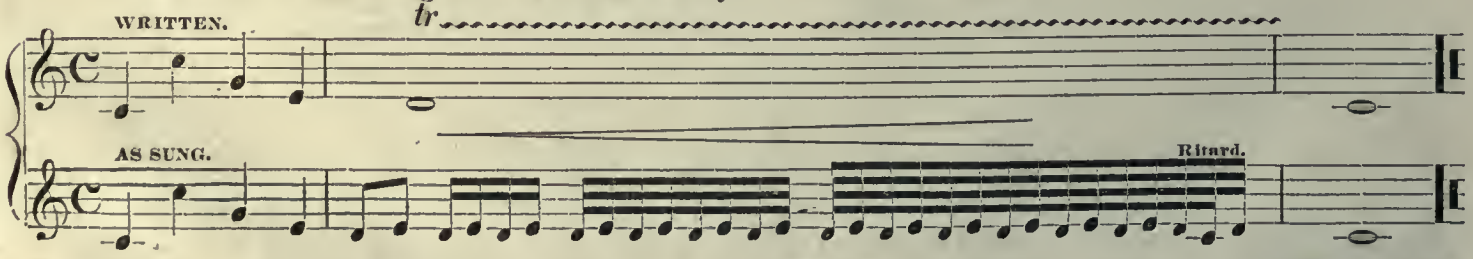


THE TRILL.

The Trill consists in the execution of a rapidly repeated second, either major or minor. The trill, is undoubtedly the most difficult accomplishment in the art, and is attainable only through continued, and persevering practice.

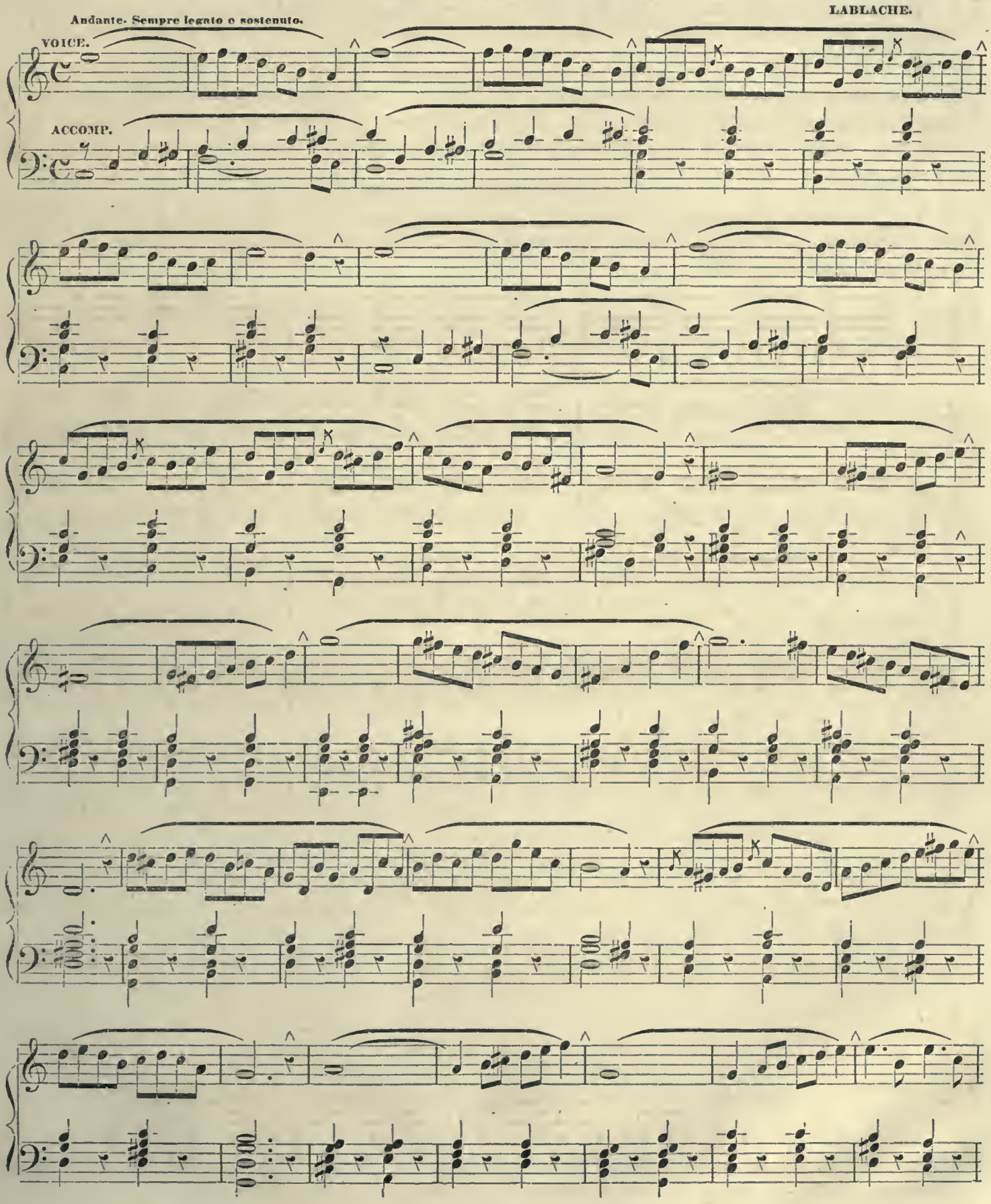
THE TRILL.

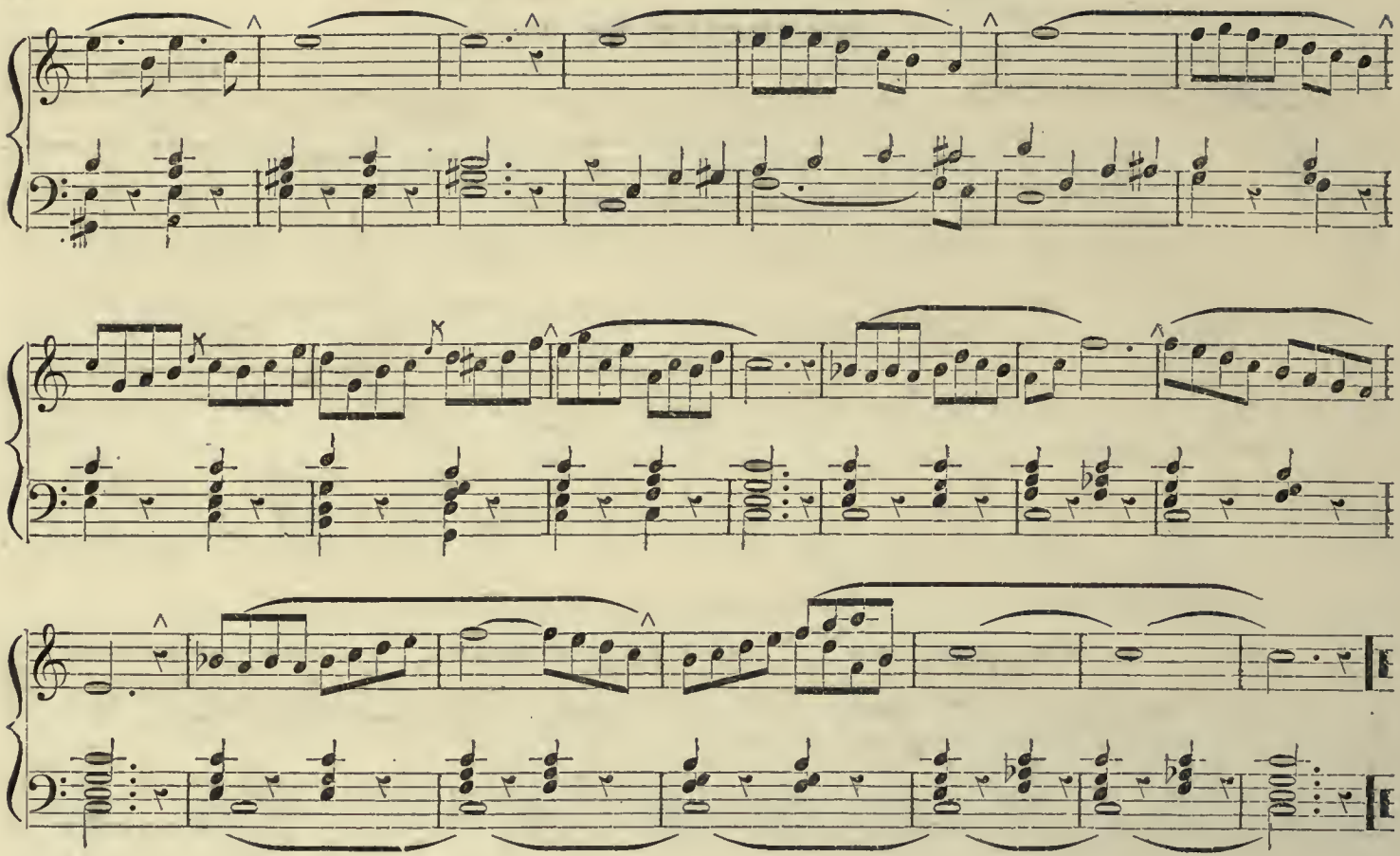
This is intended to be sung in all the different keys.



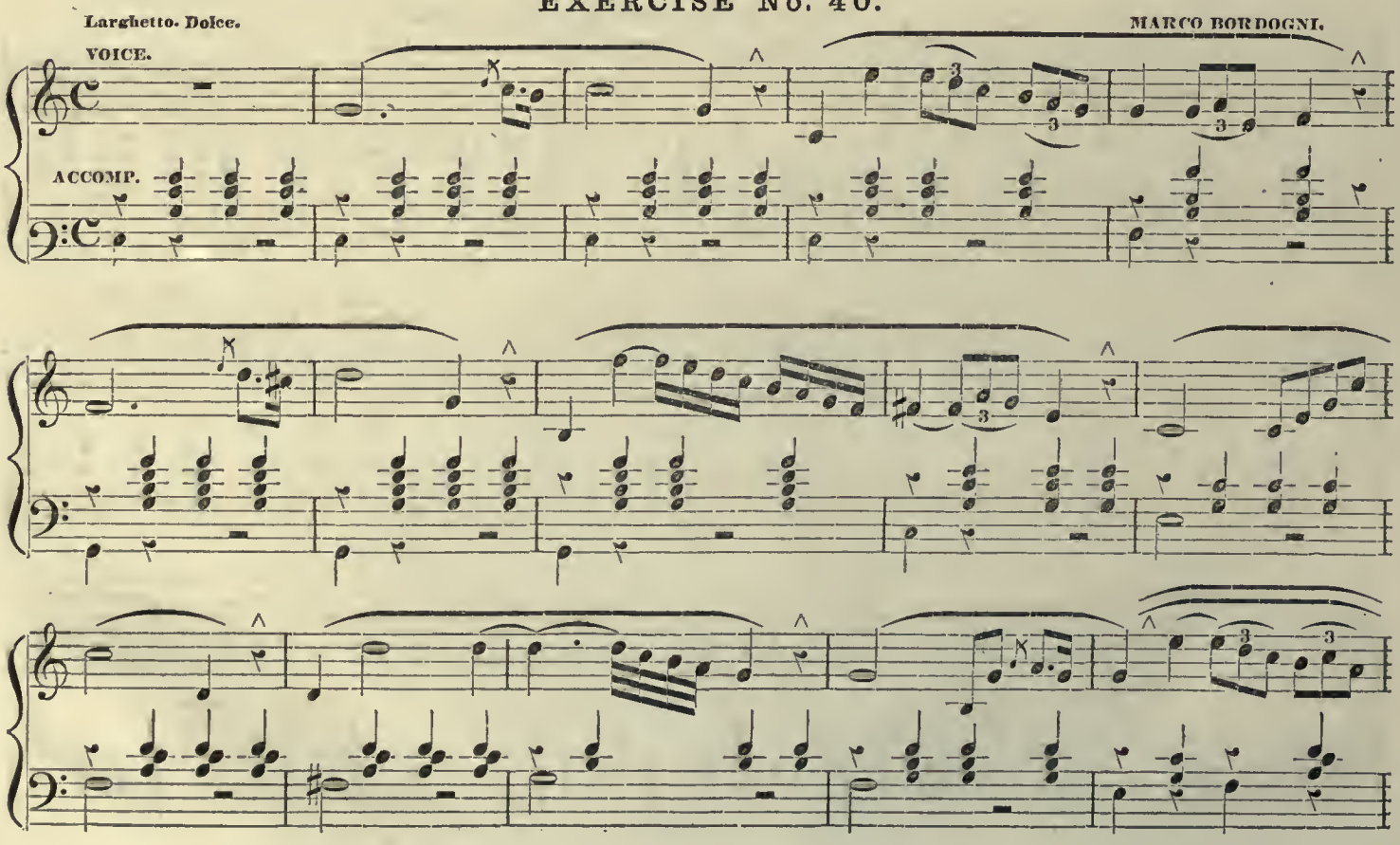
The trill should be practiced slowly at first, giving the two notes with equal force. A greater, or a less number of notes may be sung; but the above is a plan of the general construction of a trill.

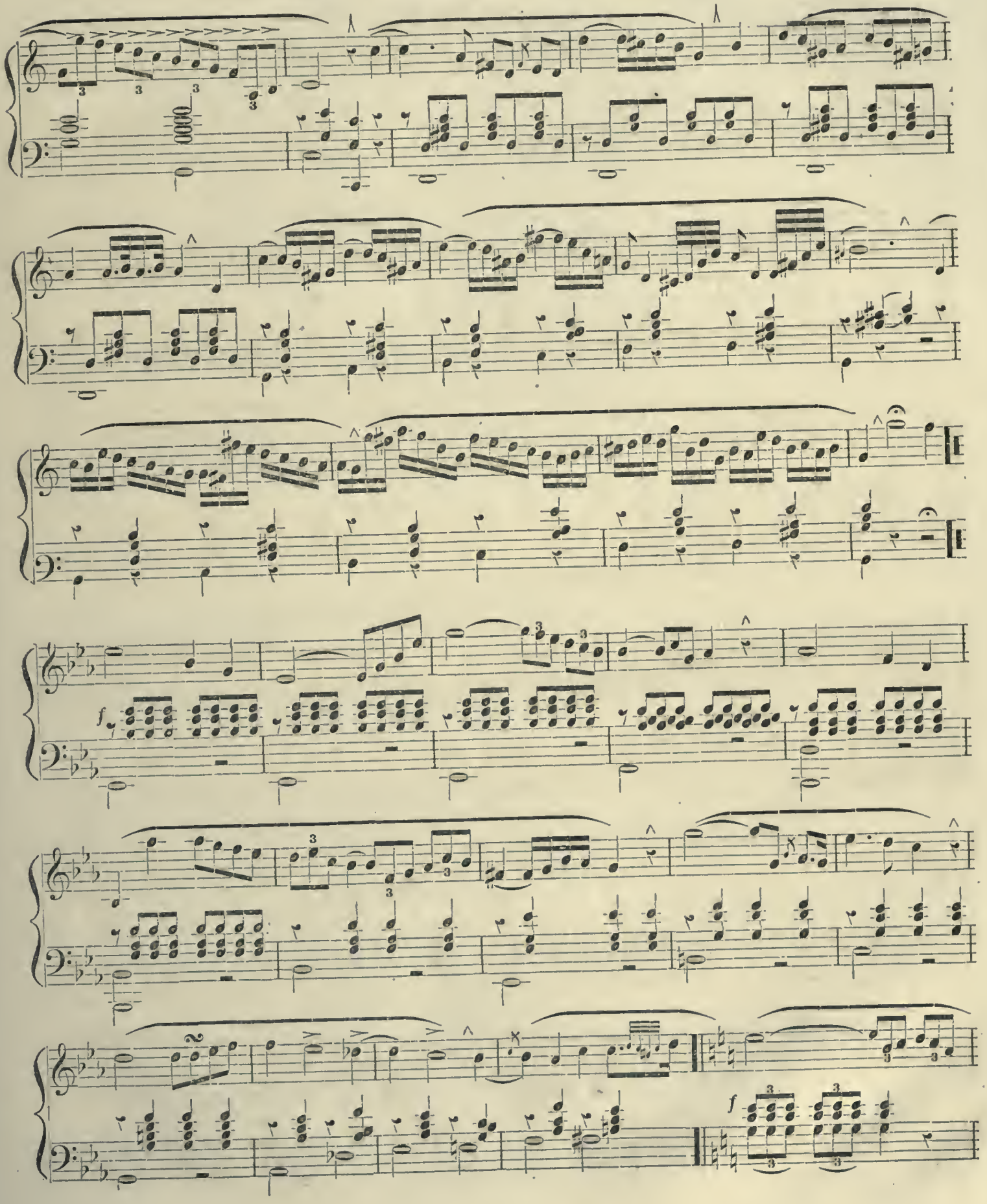
EXERCISE No. 39.

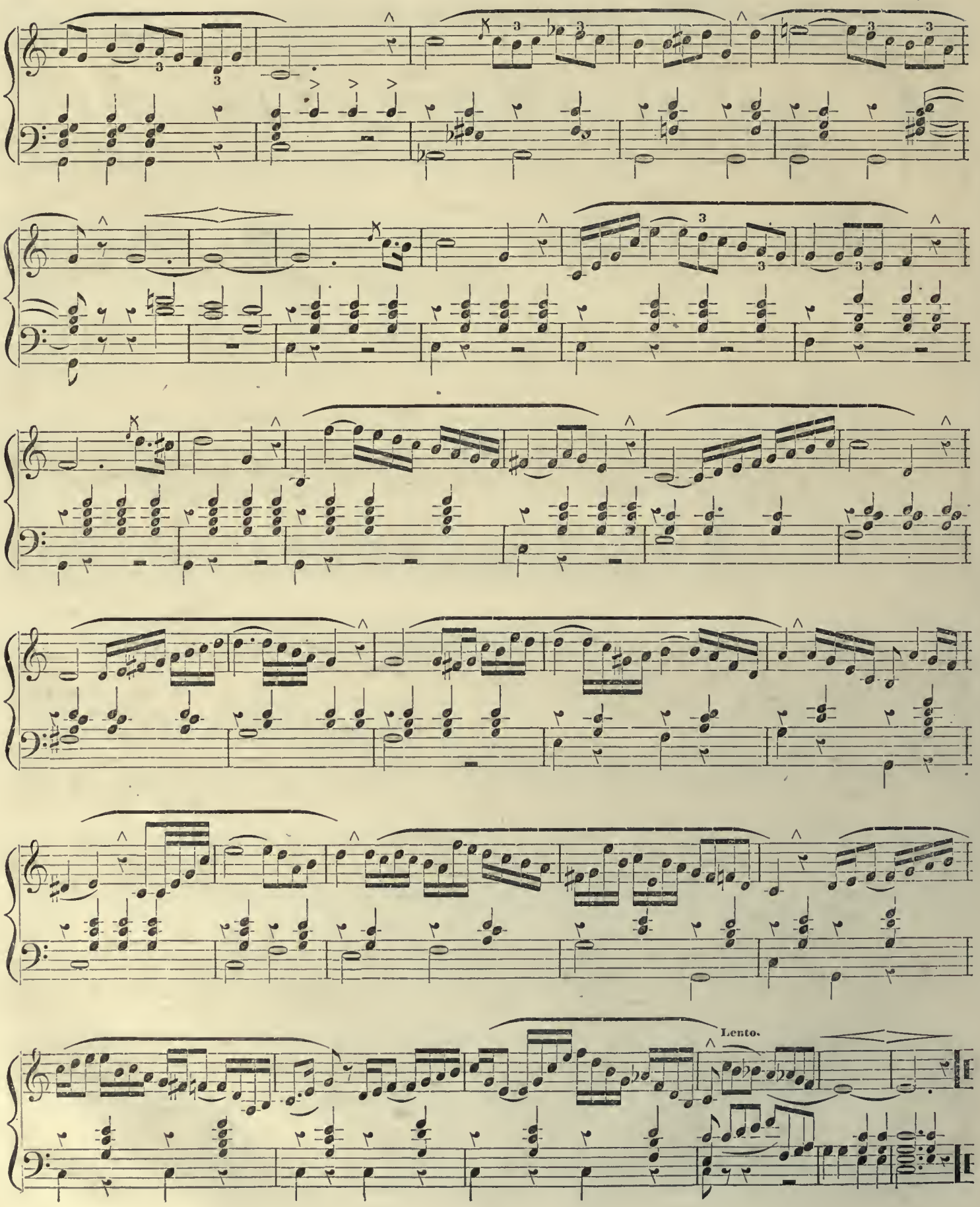




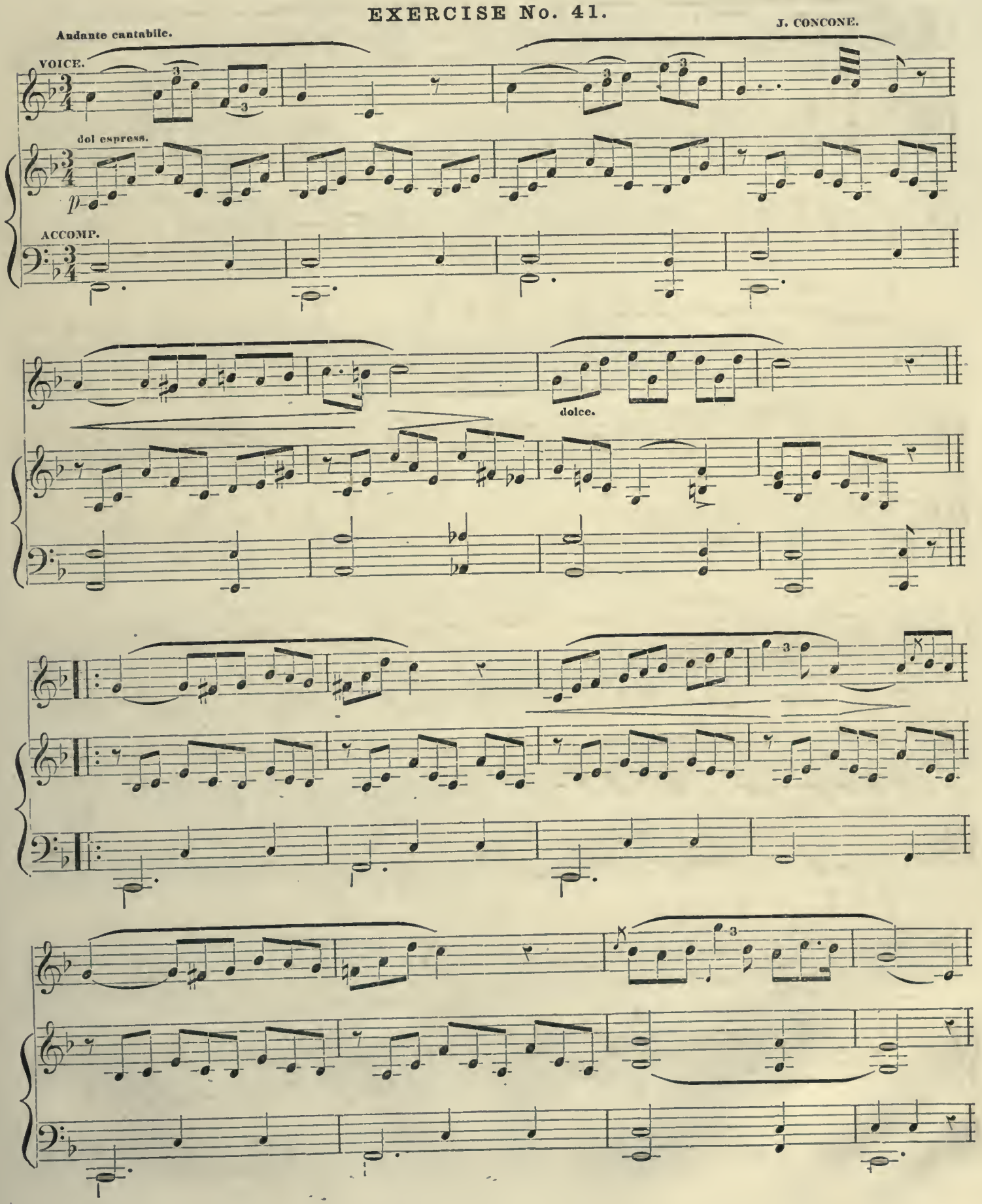
EXERCISE No. 40.

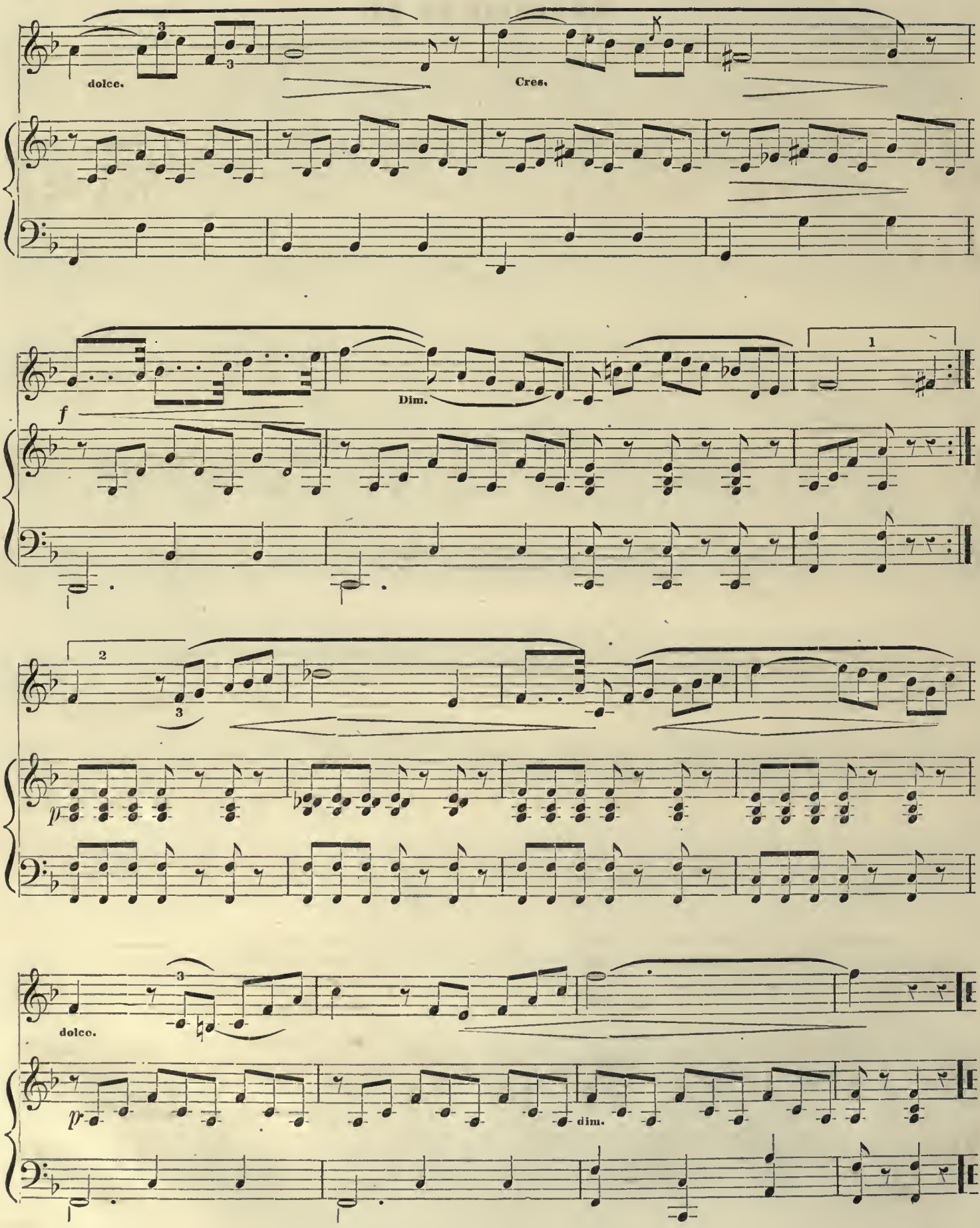




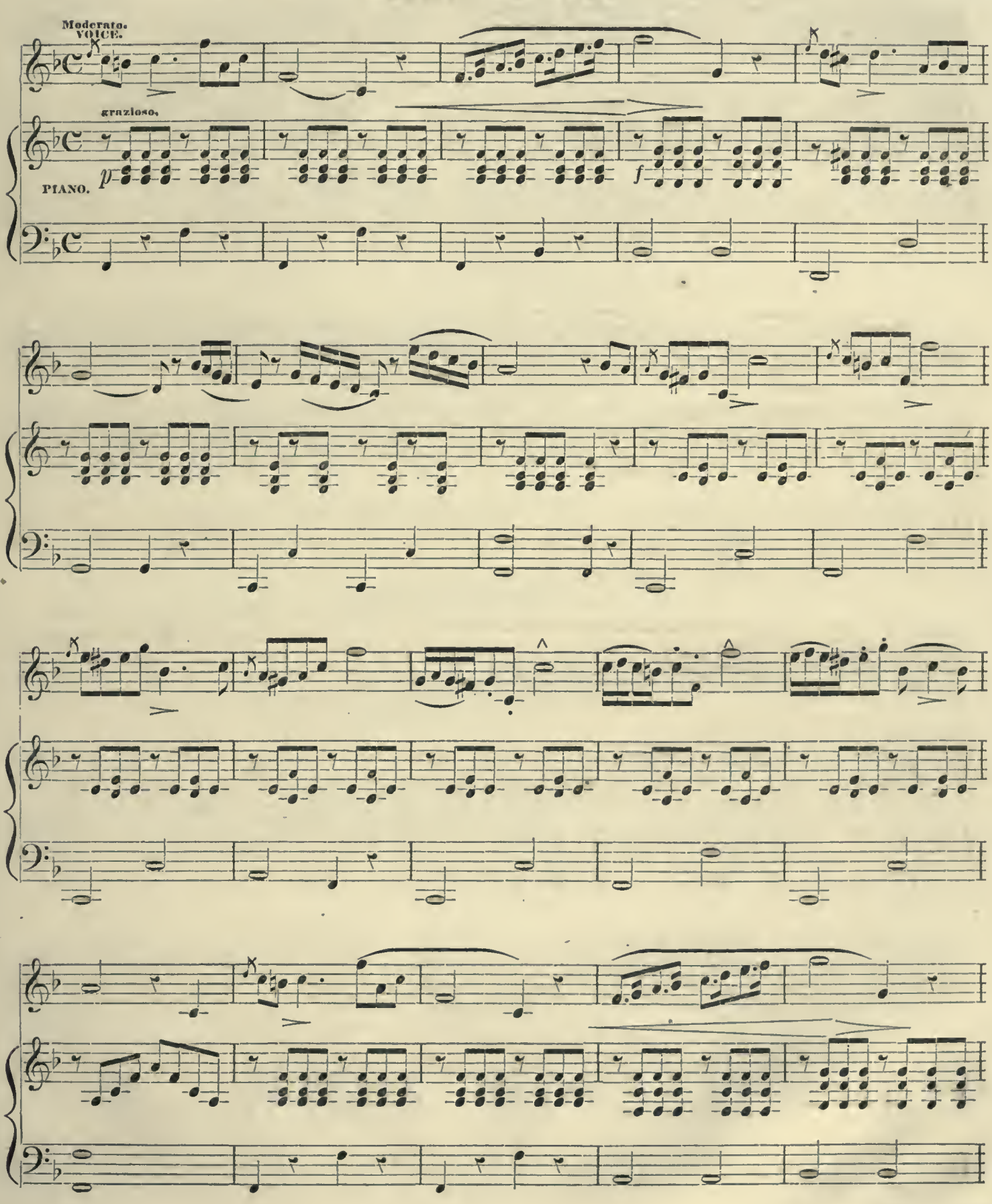

Lento.

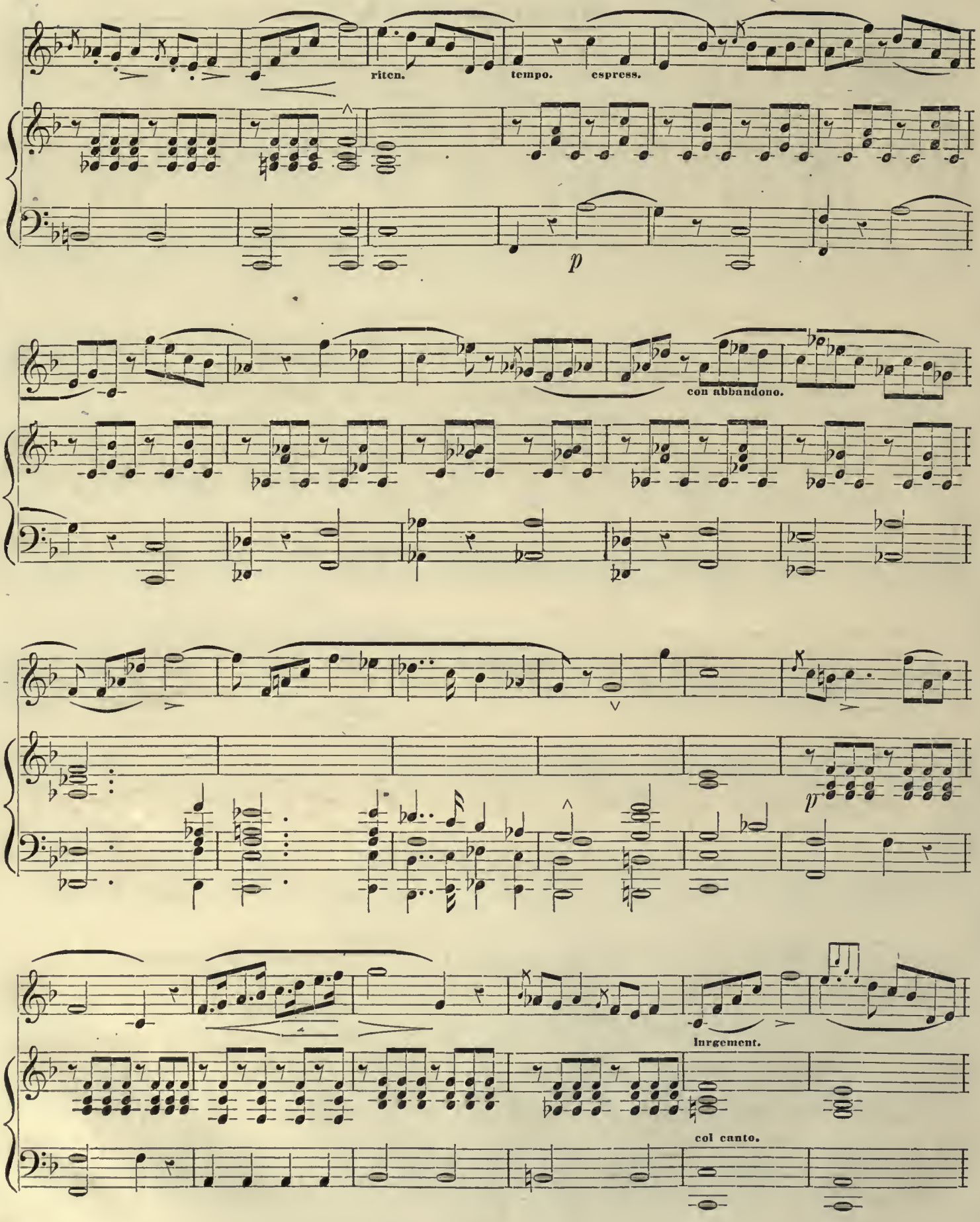
EXERCISE No. 41.

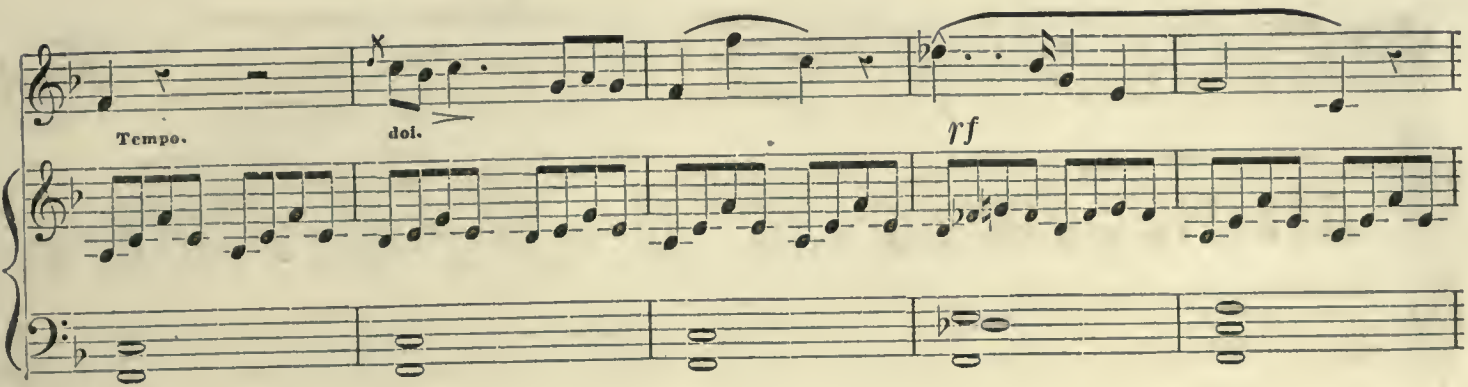


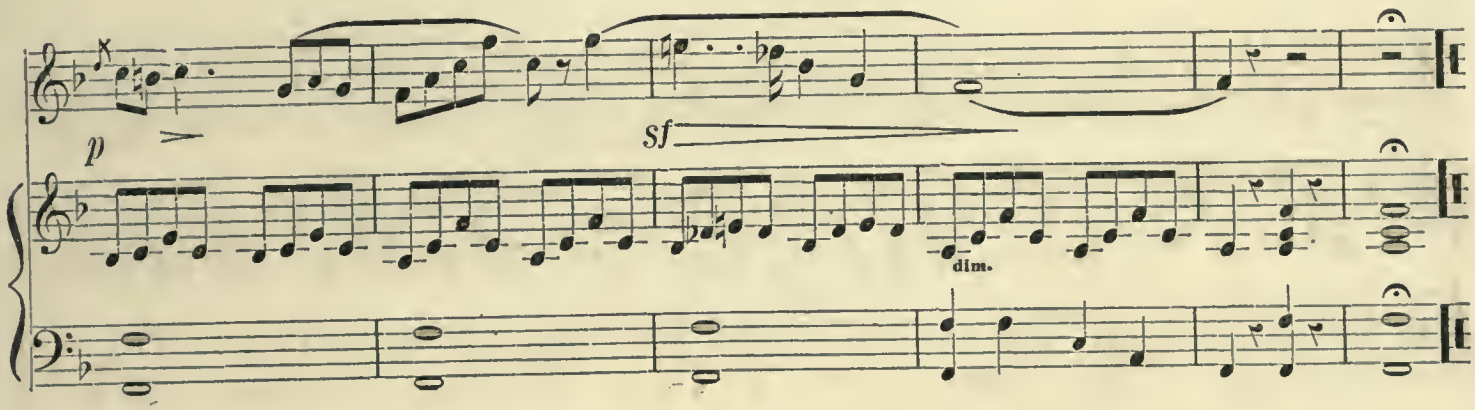

dolce.
Cres.
f
Dim.
1
2
3
p
dolce.
pp
dim.

EXERCISE No. 42.

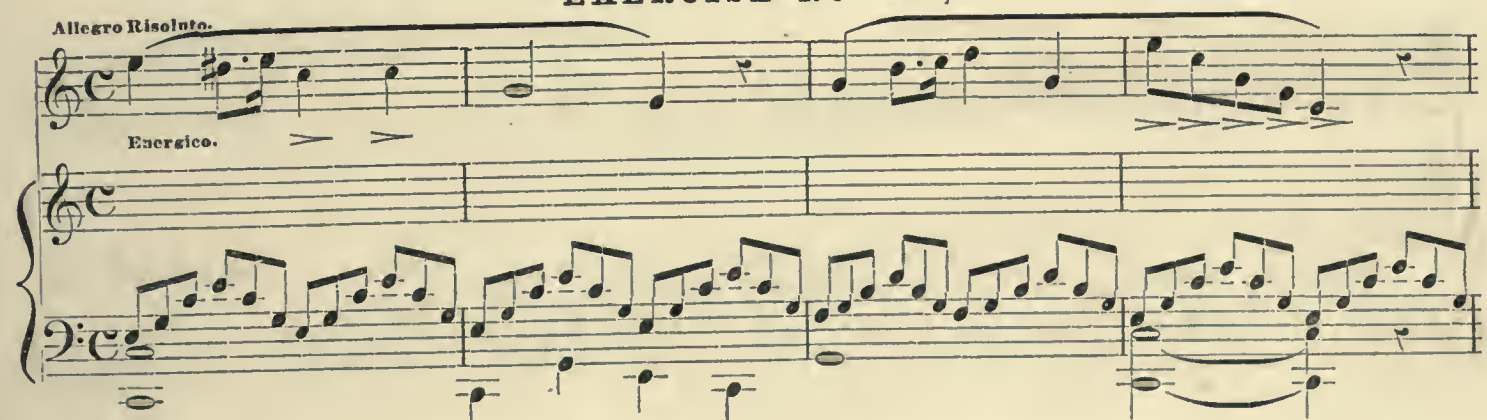


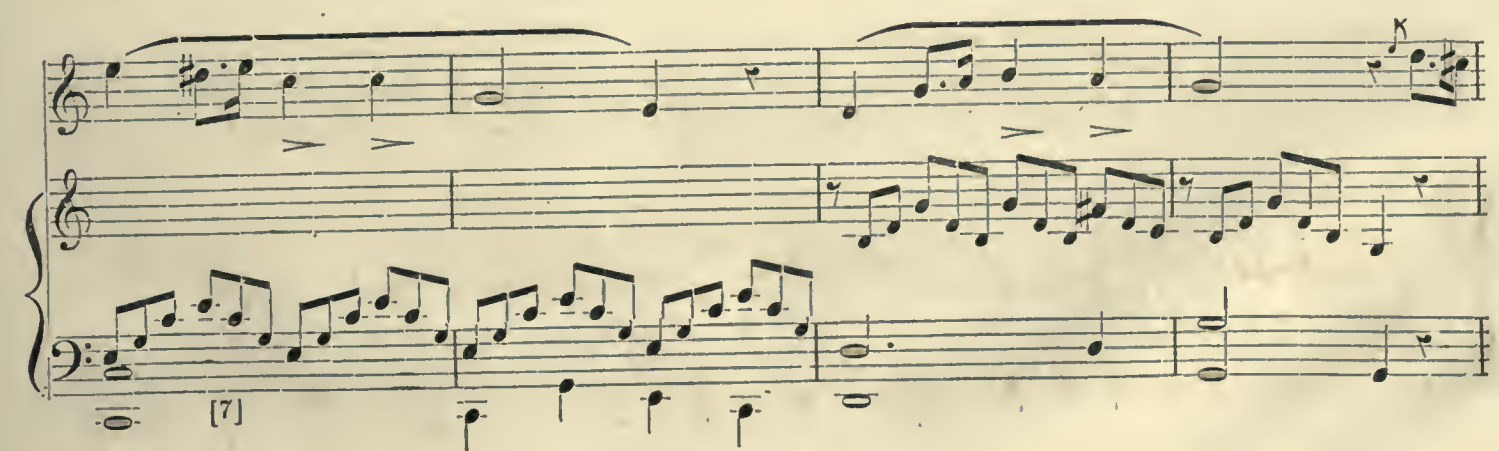

ritcn.
tempo.
espress.
p
con abbandono.
p
Inrgement.
col canto.

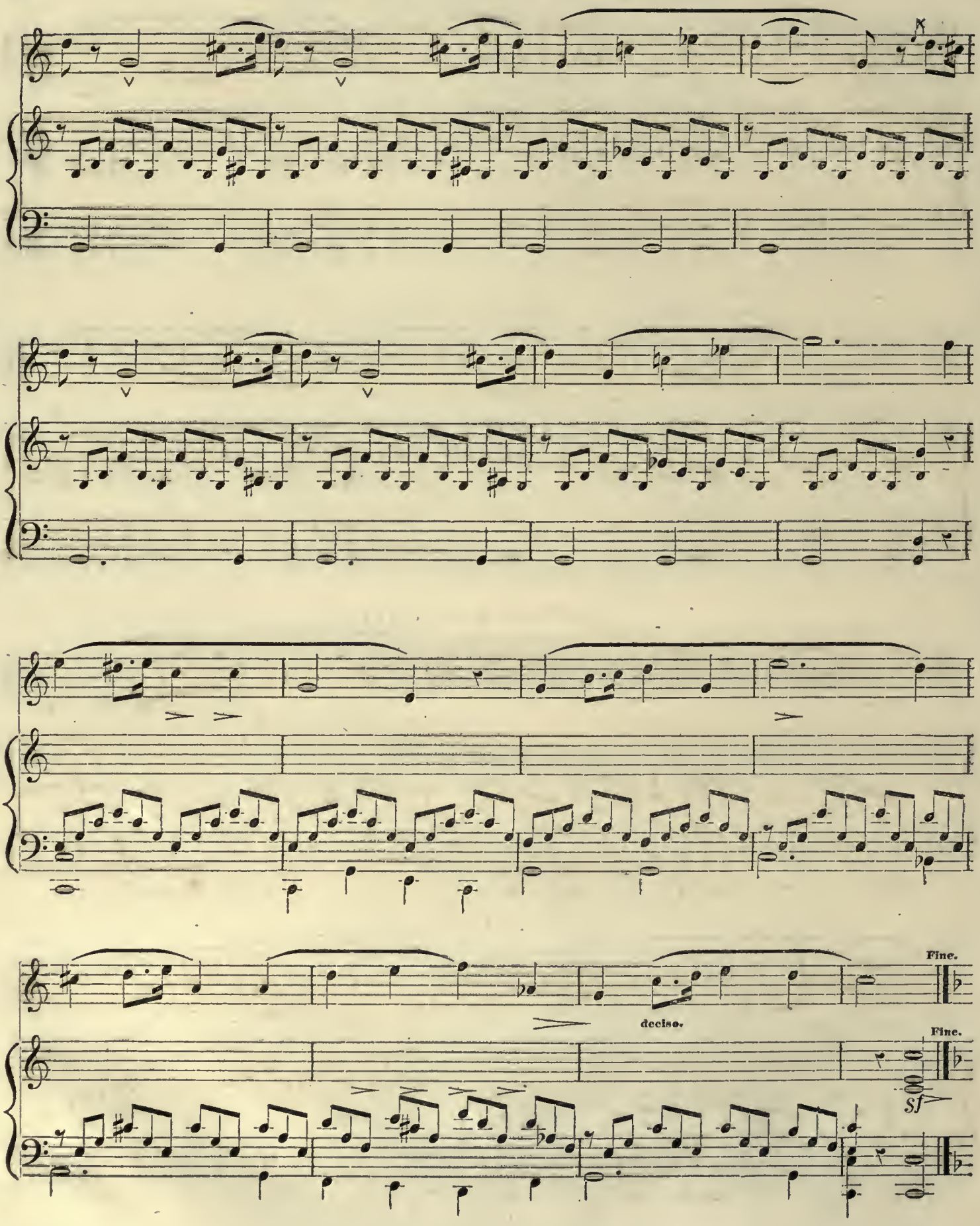


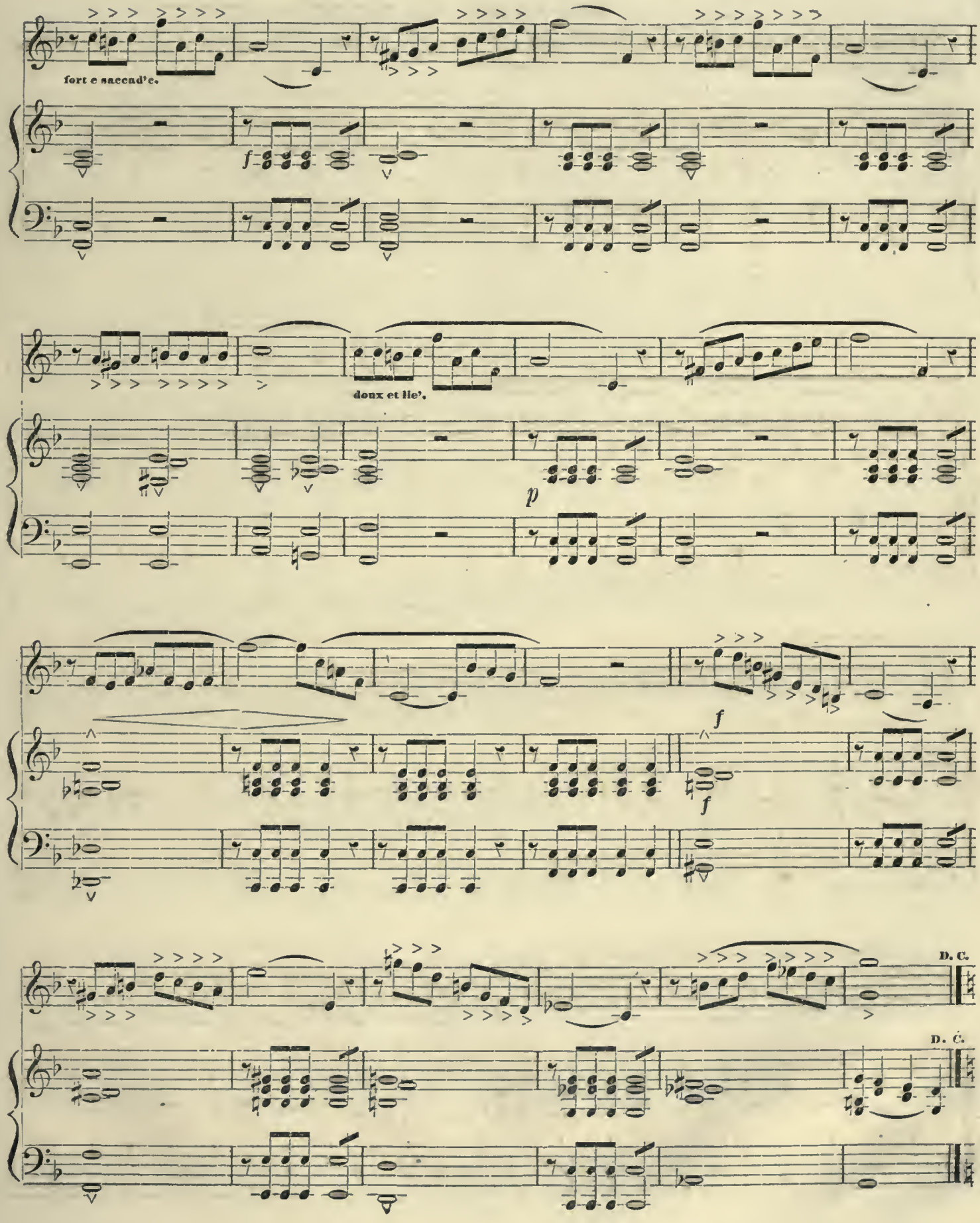


EXERCISE No. 43.



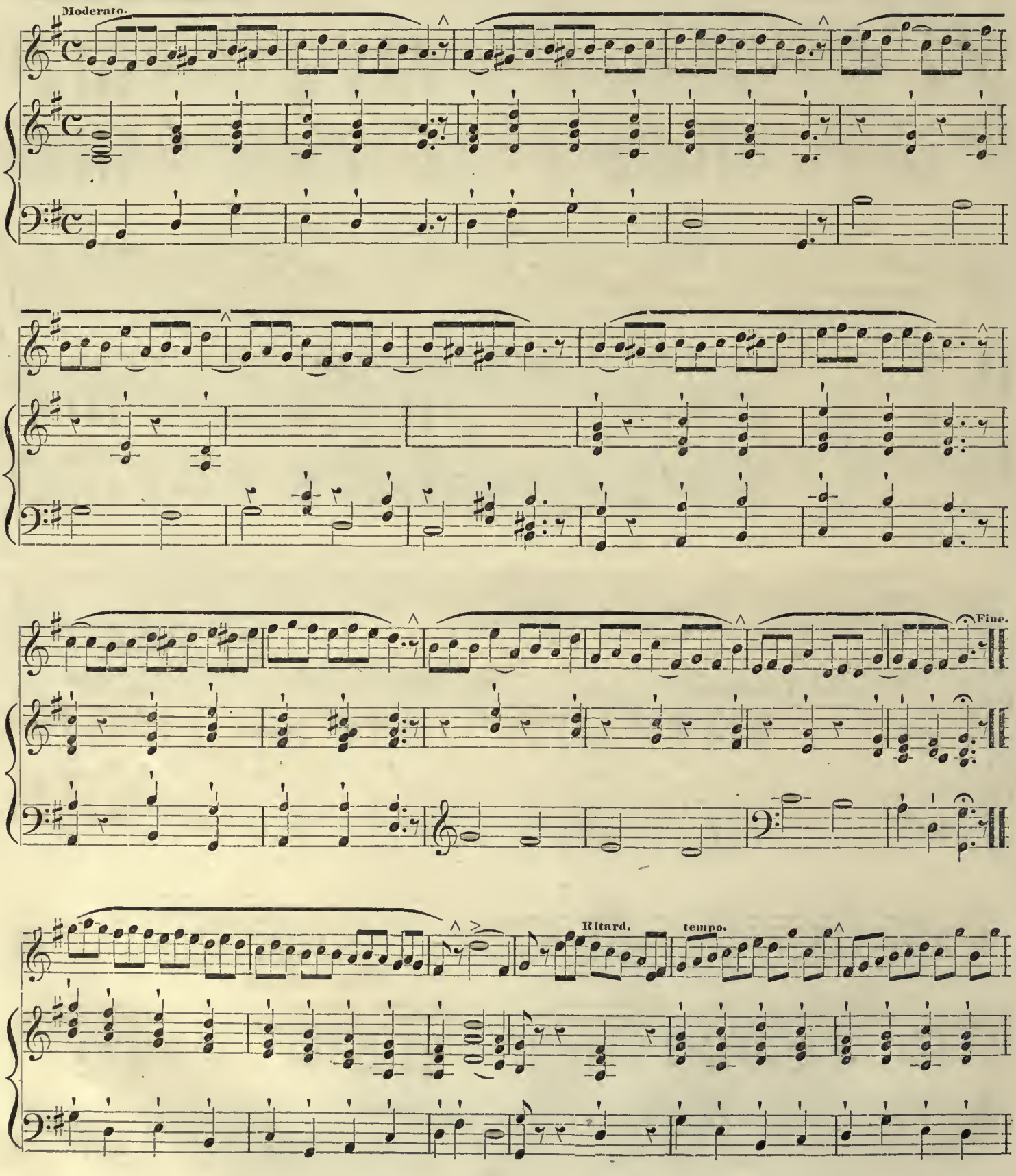


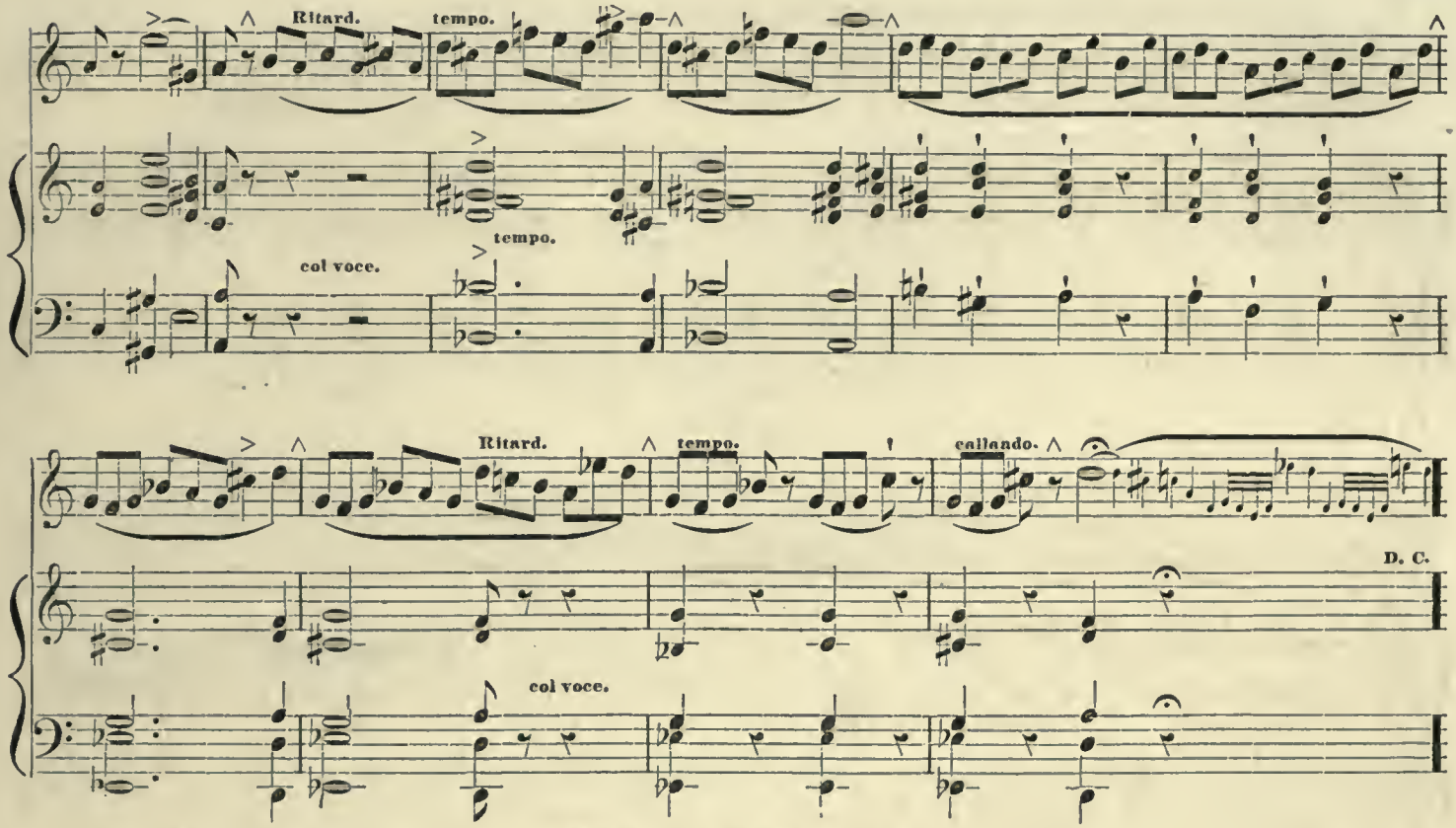

Fine.
deciso.
Fine.
Sf


fort e saccad'e.
f
doux et lie'.
p
f
f
D. C.
D. C.

EXERCISE No. 44.

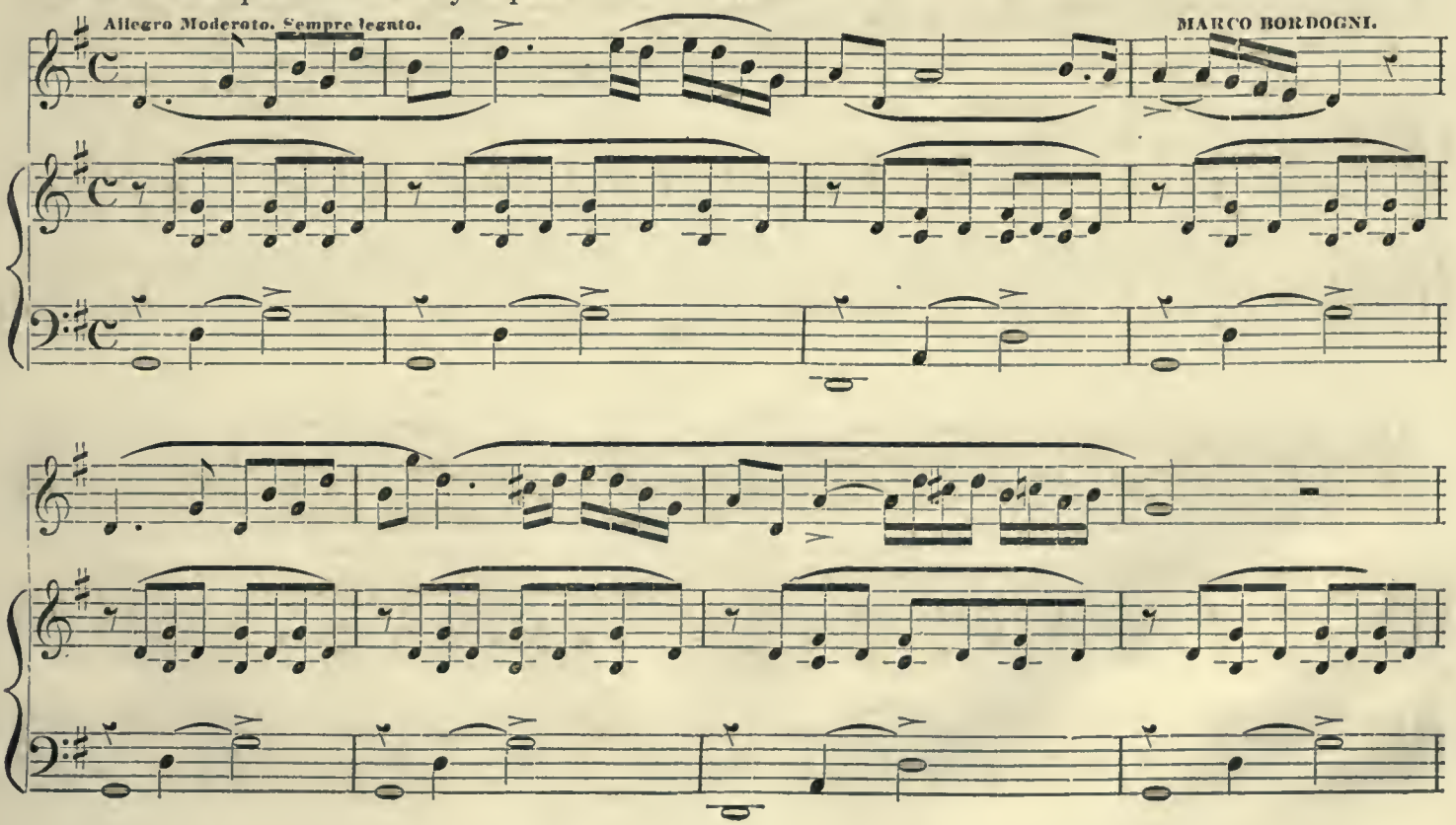
This exercise is designed to familiarize the pupil with the triplet, to the even execution of which he will give careful attention.

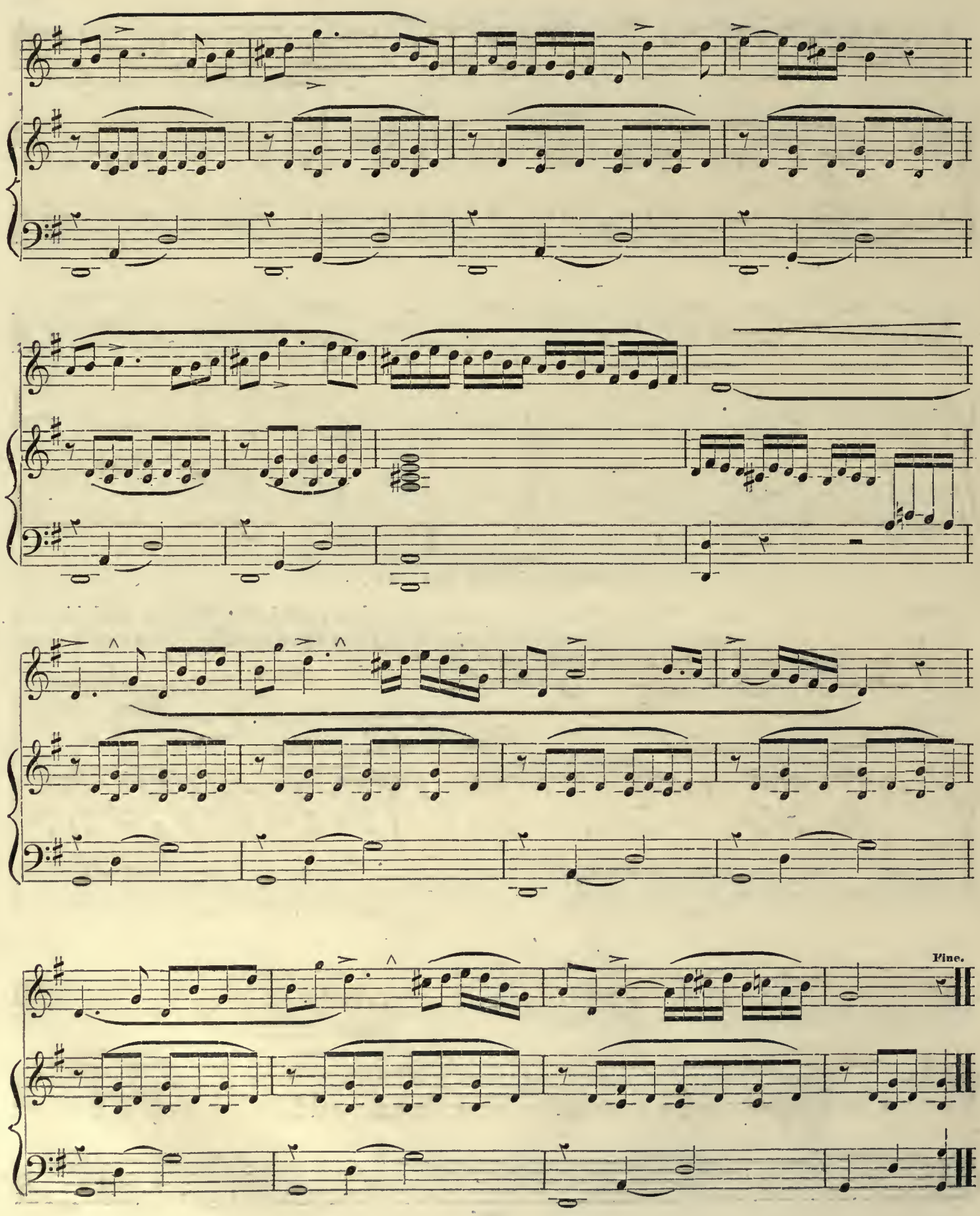


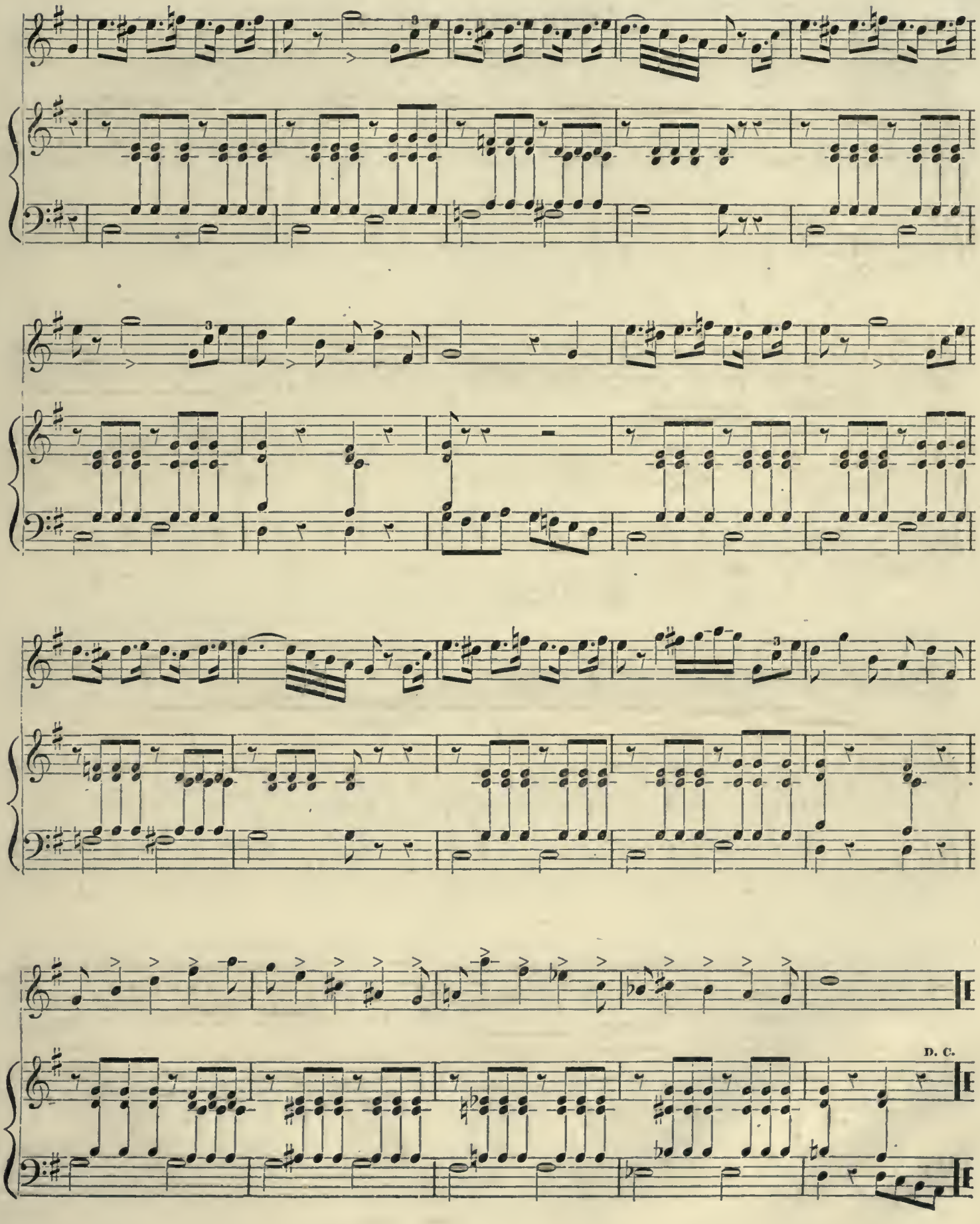


EXERCISE No. 45.

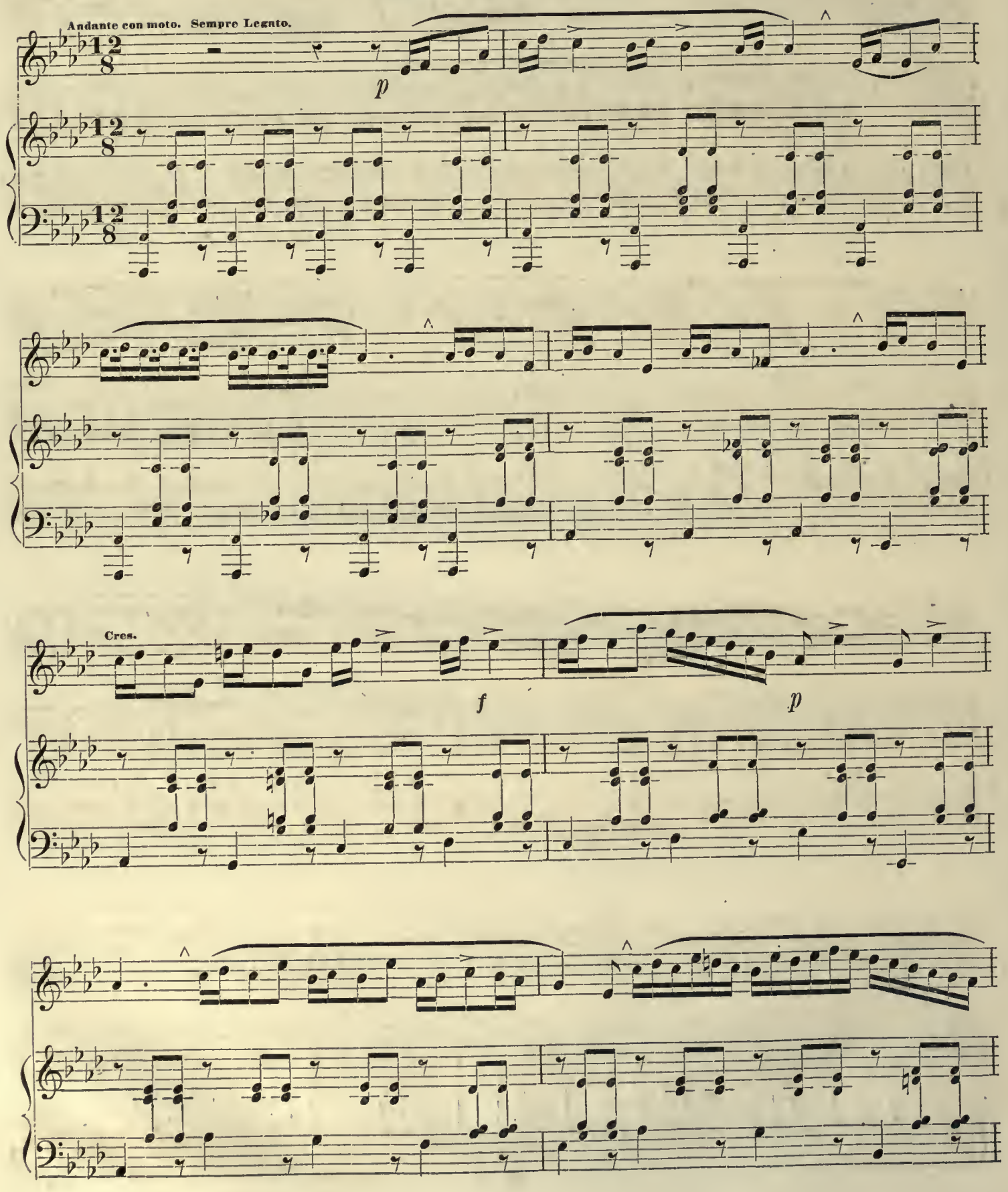
The practice of this solfeggio with the accompaniment, will advance the pupil in the ability to read his part independently, as the instrumental, is widely different from the vocal part; and especially will the student derivo benefit from the practice of the Syncopation herein contained.

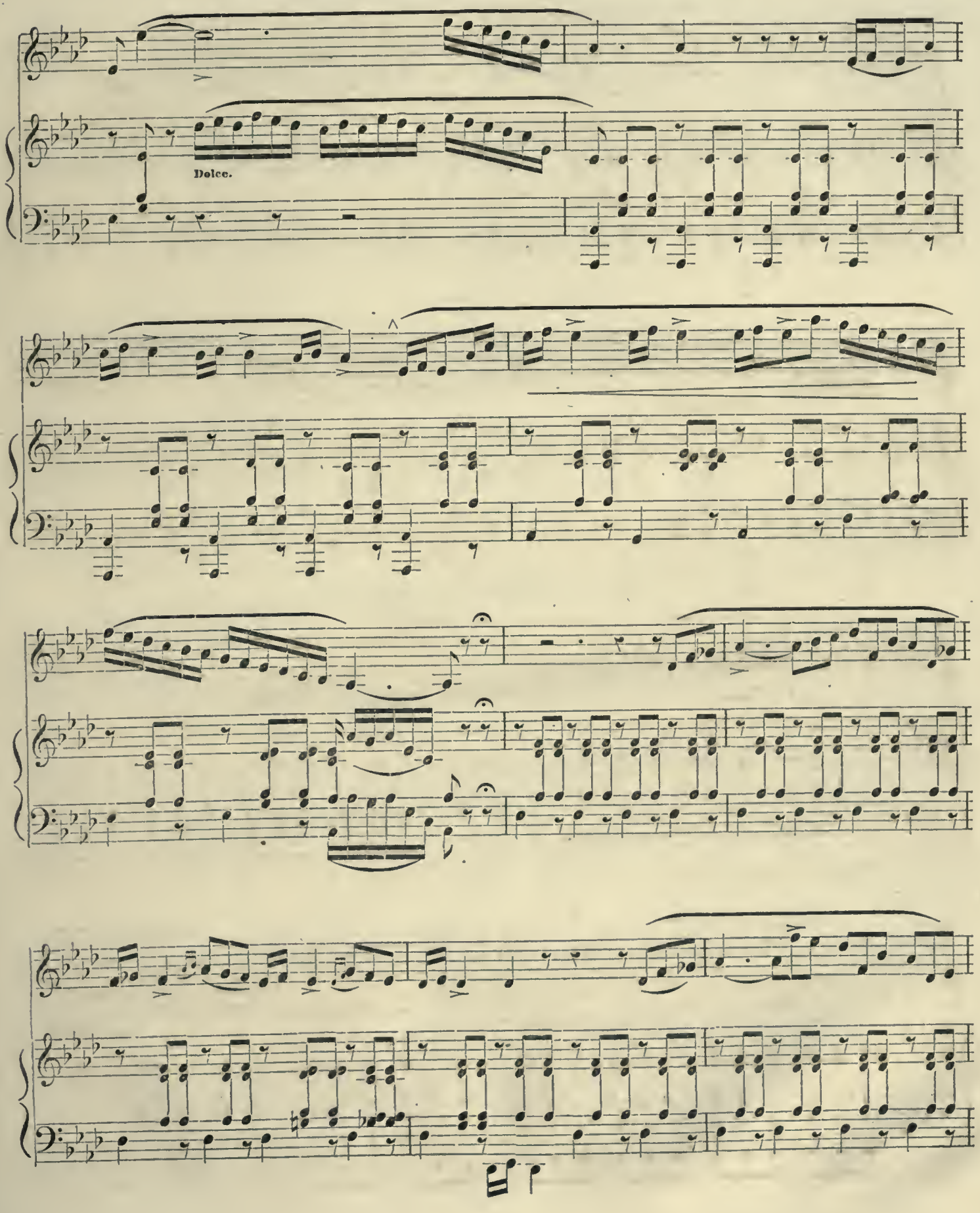


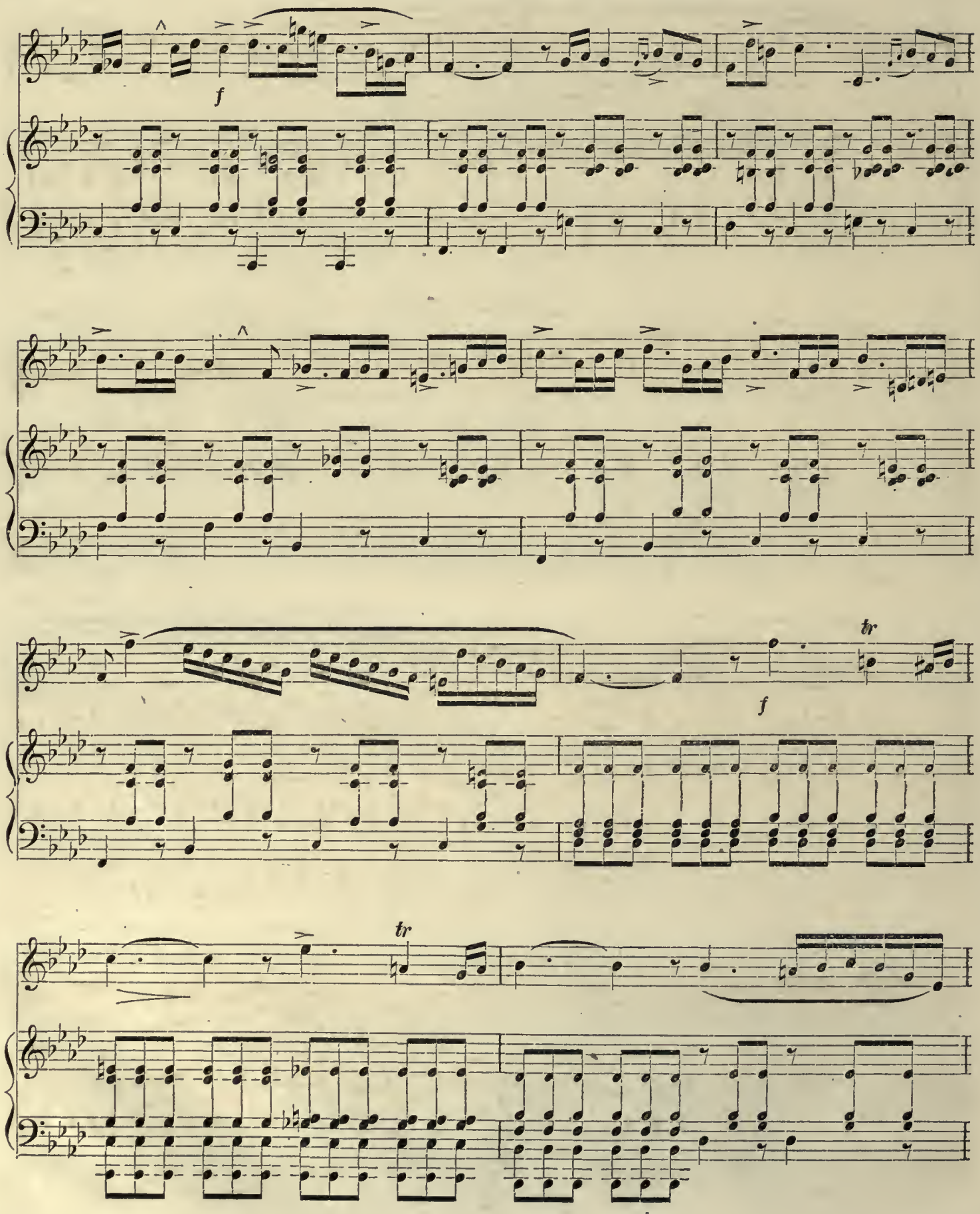

Fine.

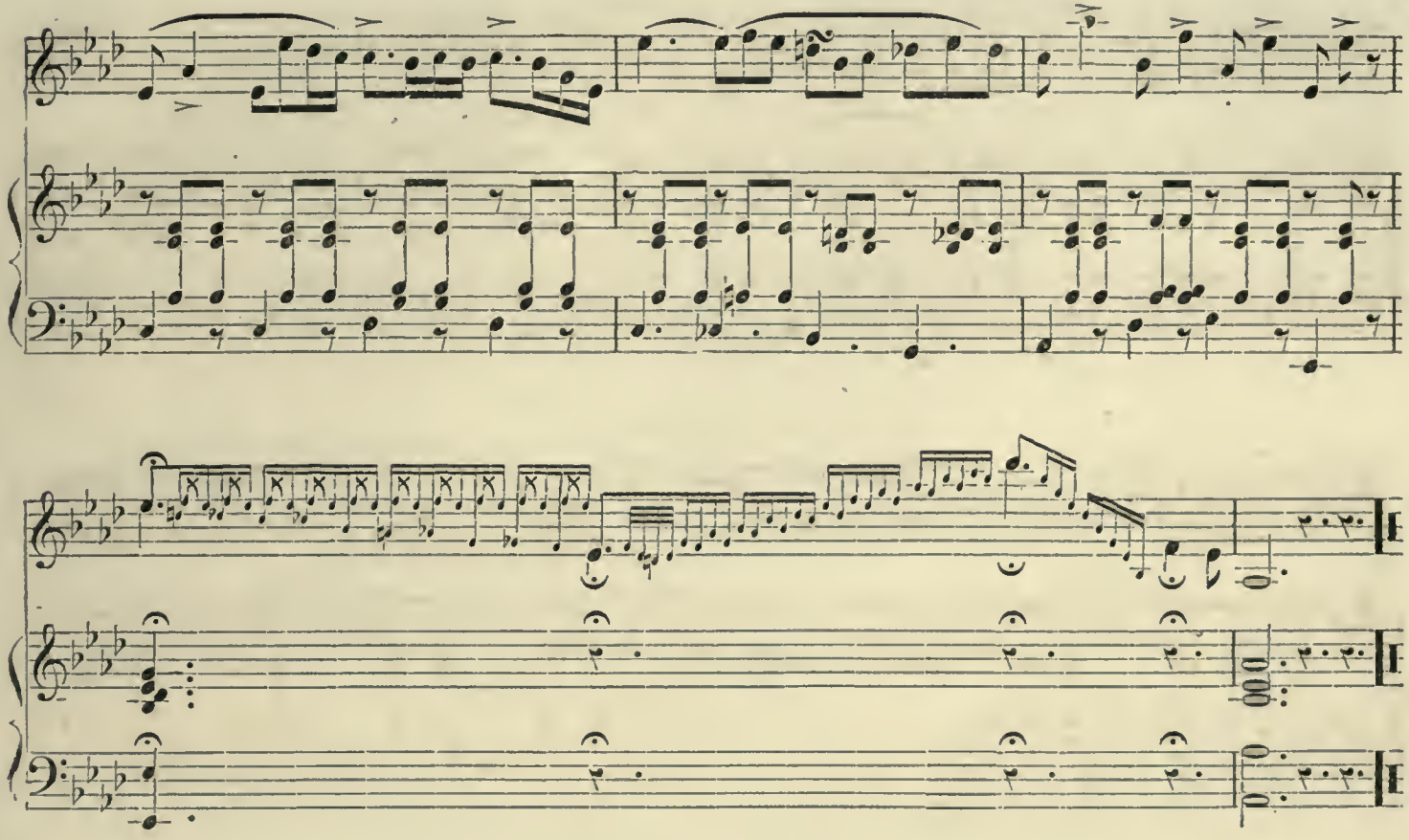

D. C.

EXERCISE No. 46.




Dolce.


f
tr
f
tr



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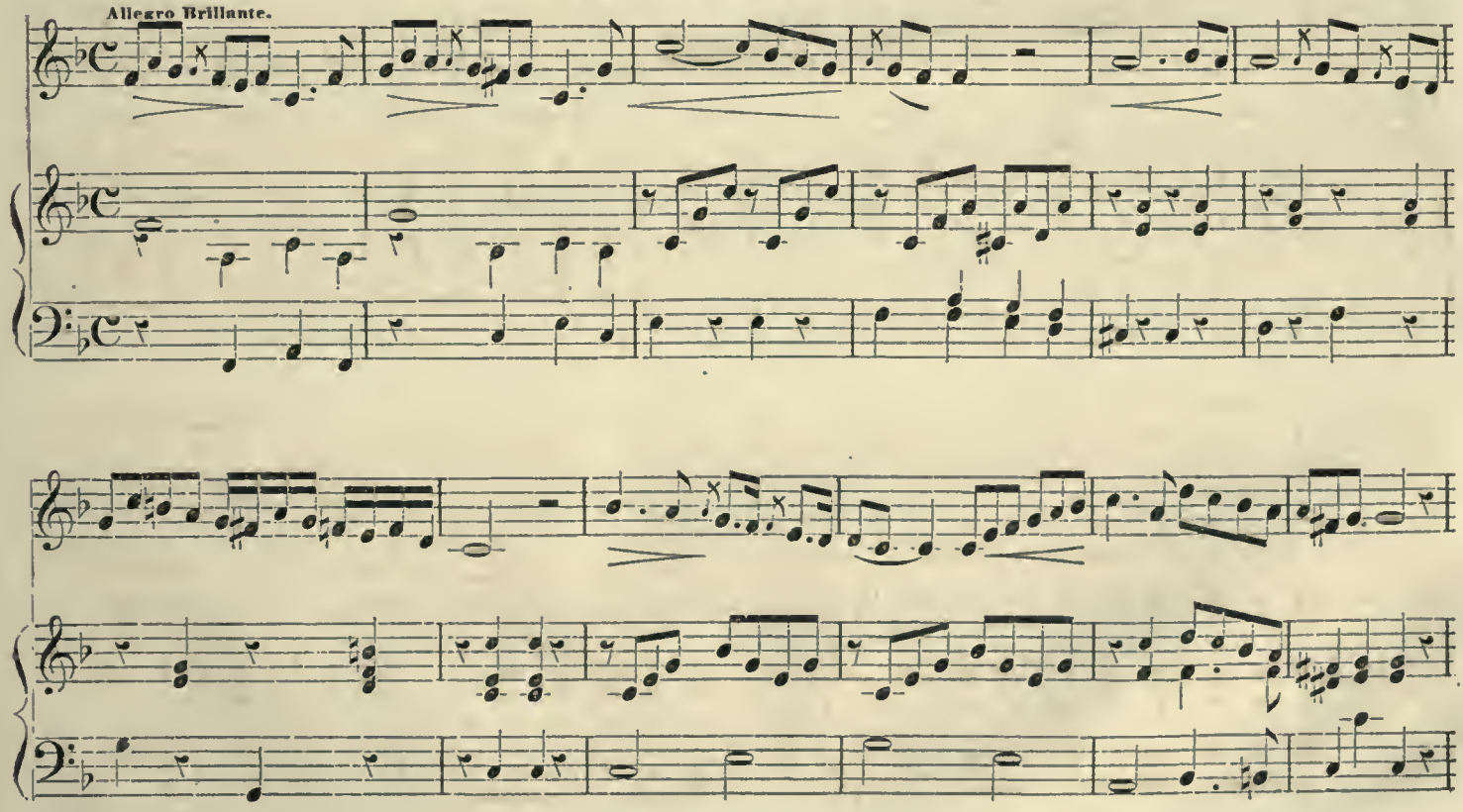
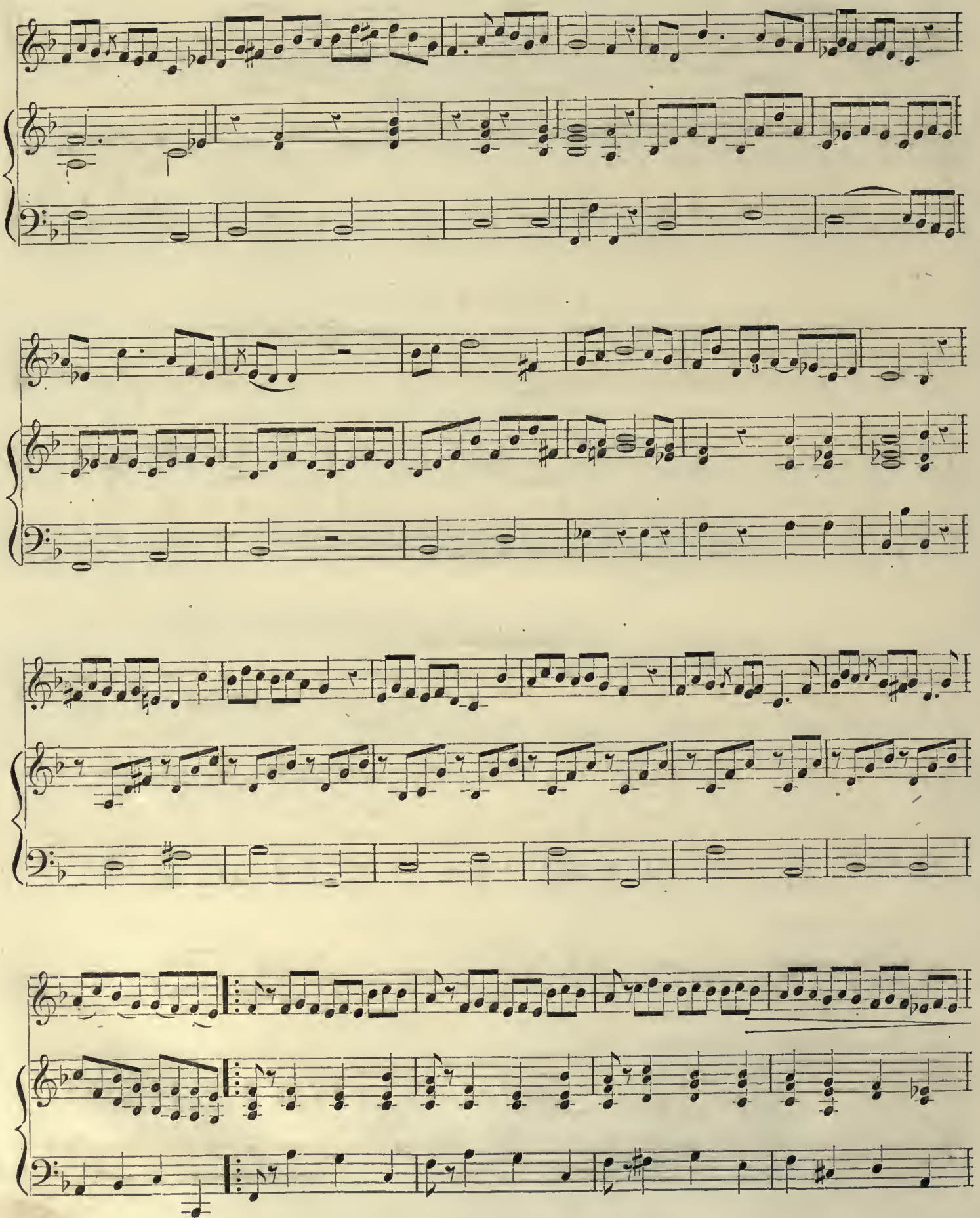
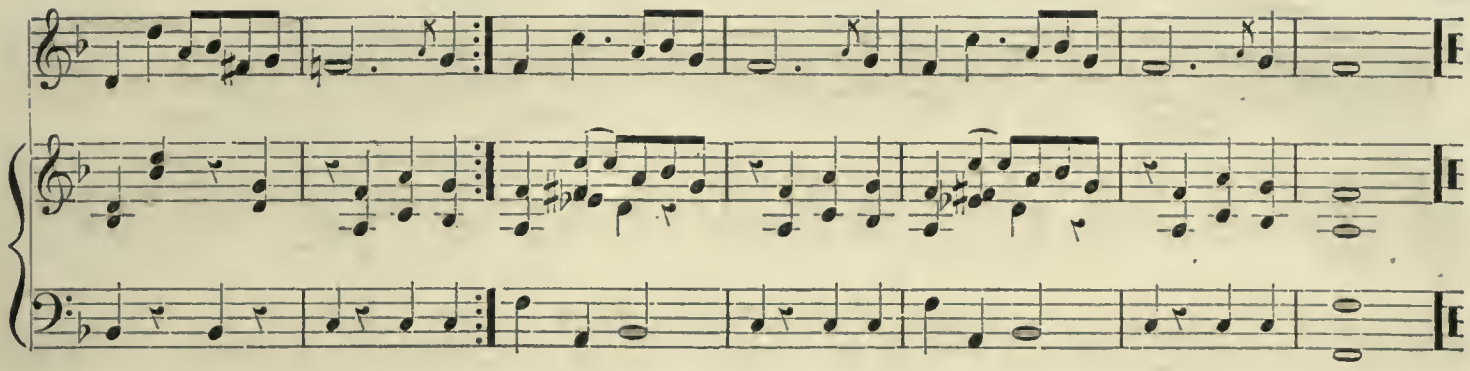
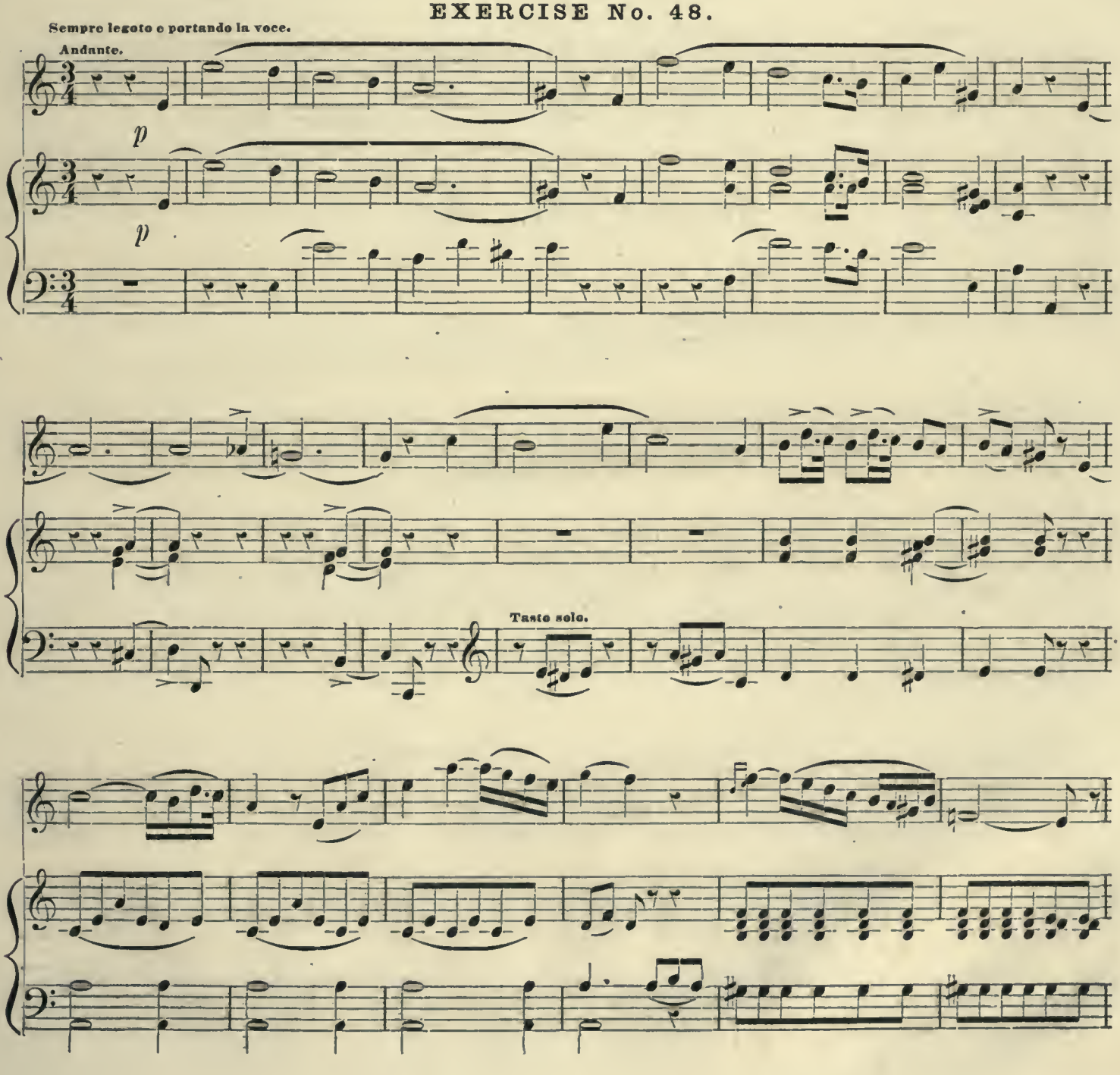
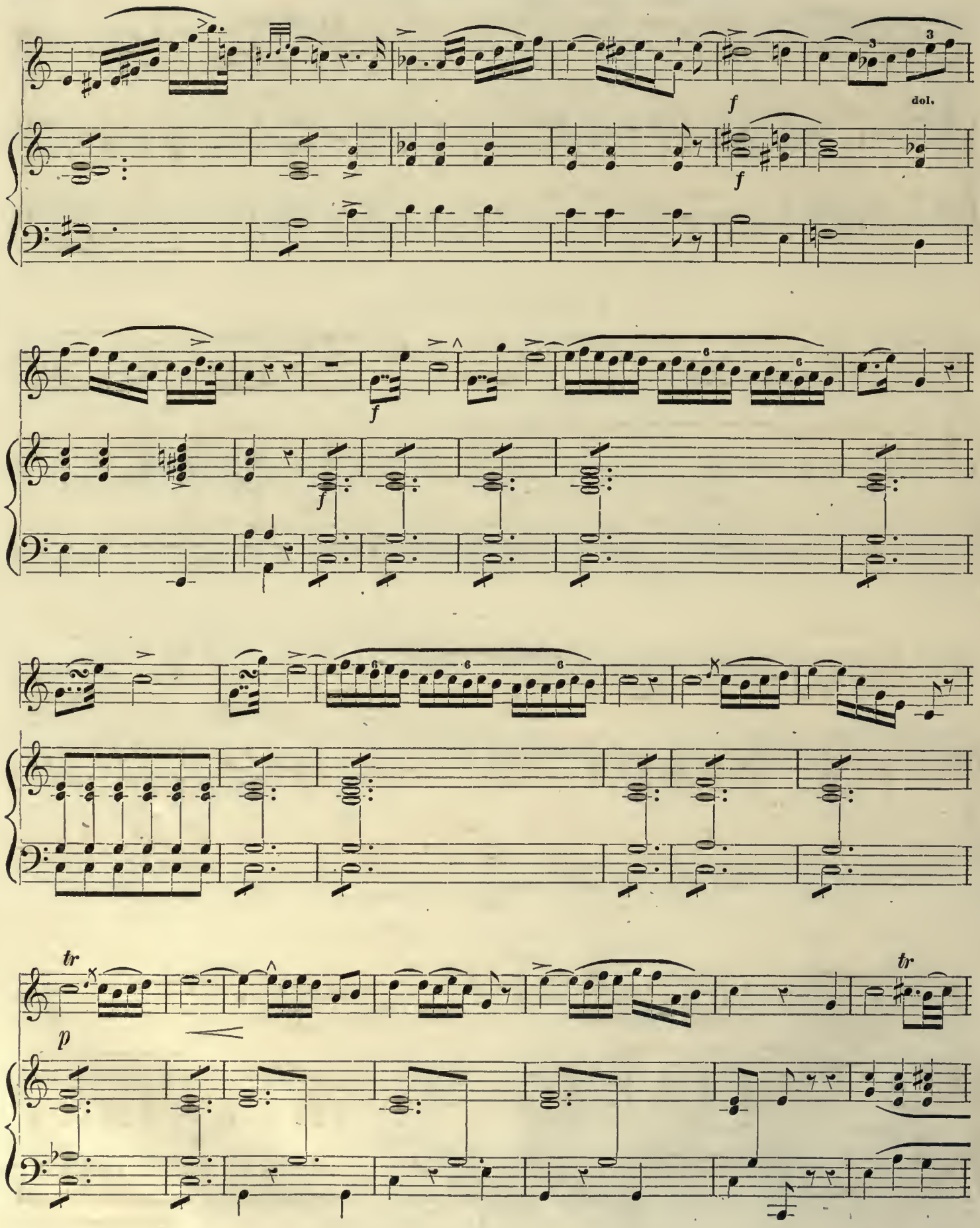


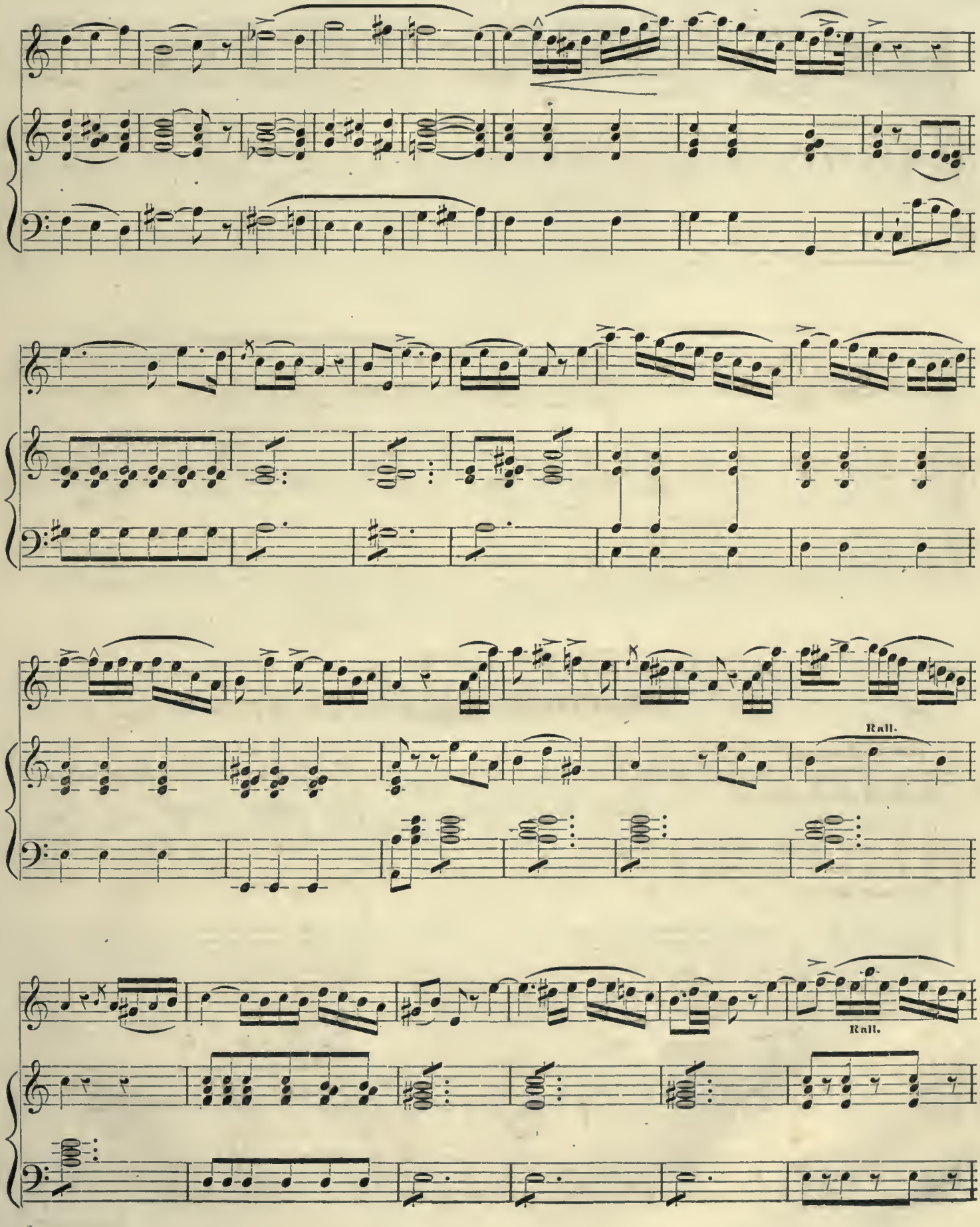


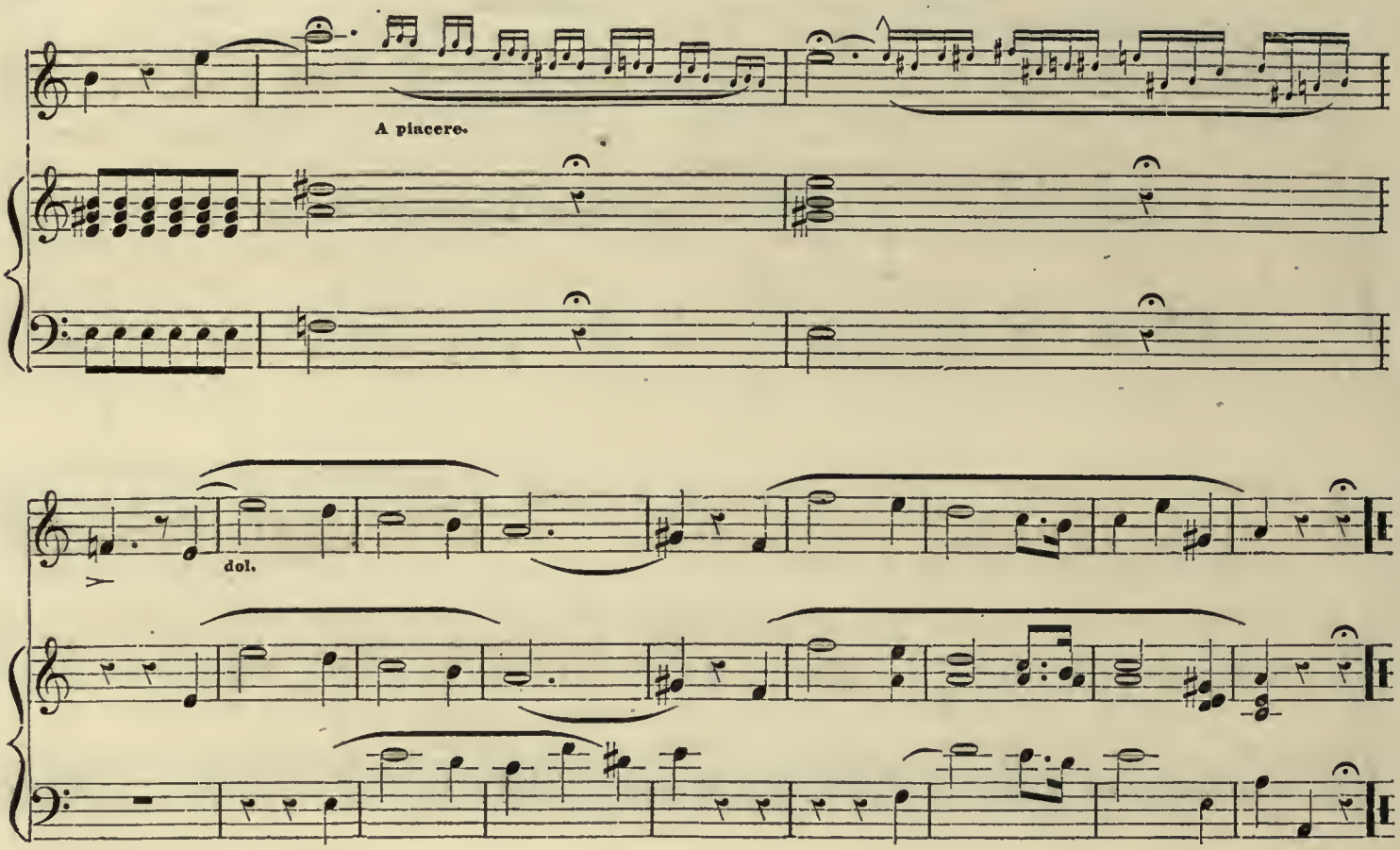


EXERCISE No. 48.




f
dol.
f
f
f
tr
p
tr

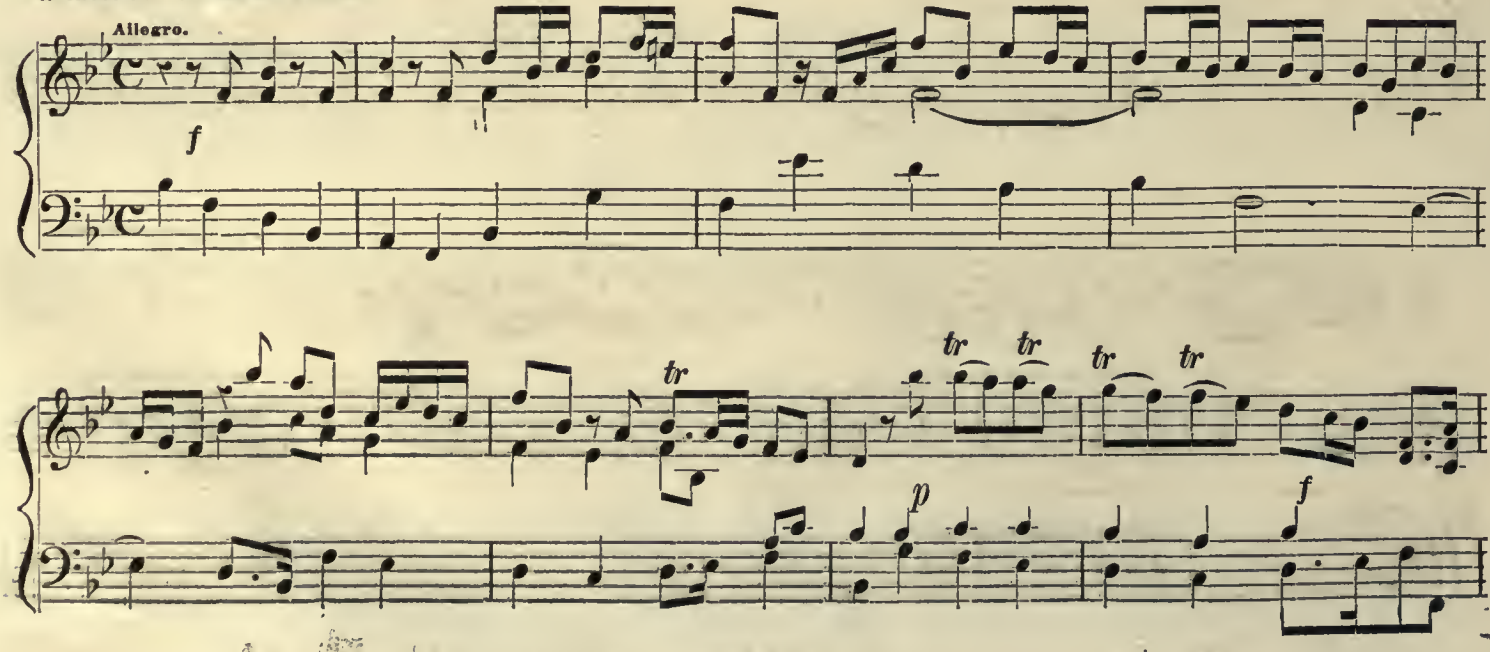

Rall.
Rall.

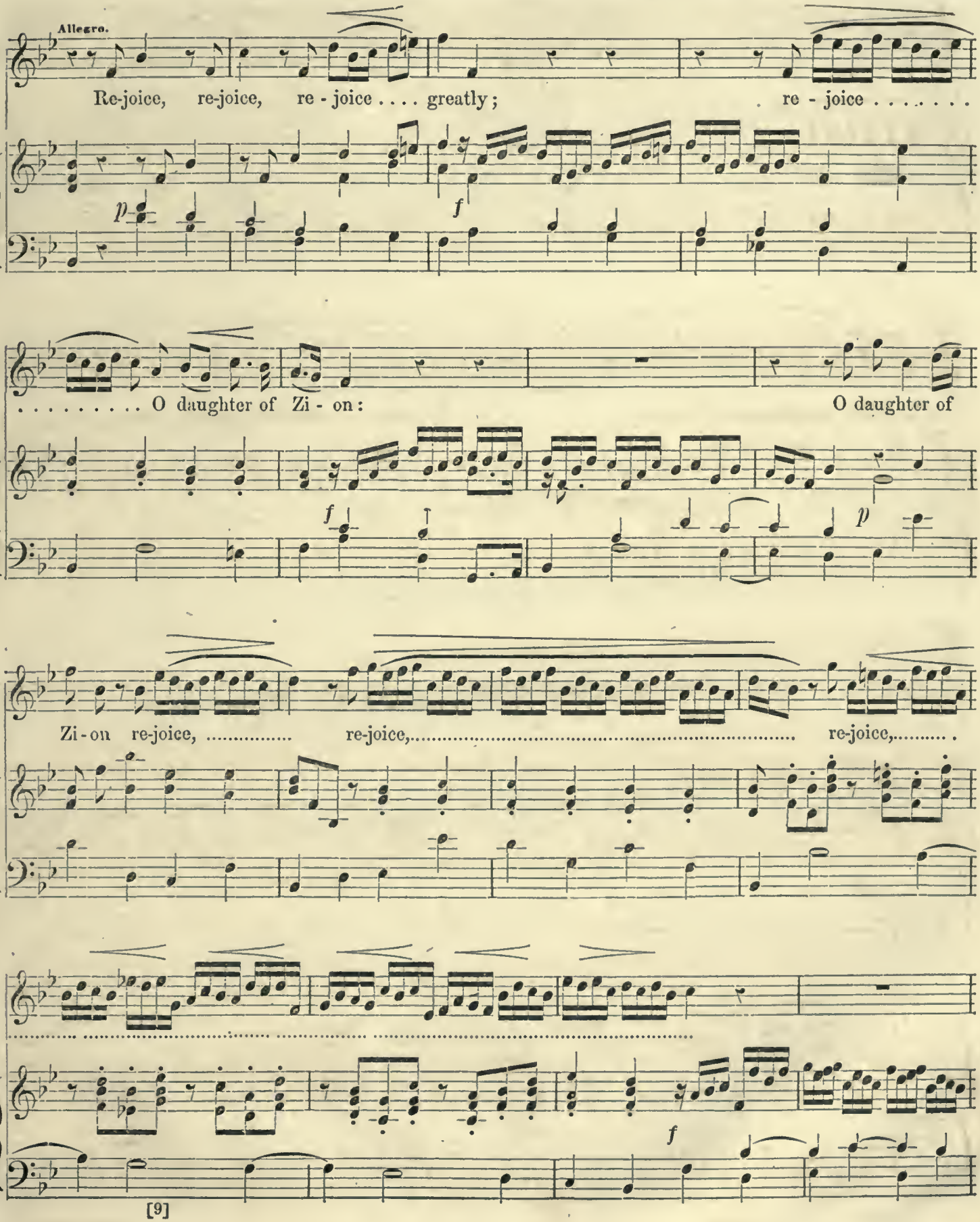


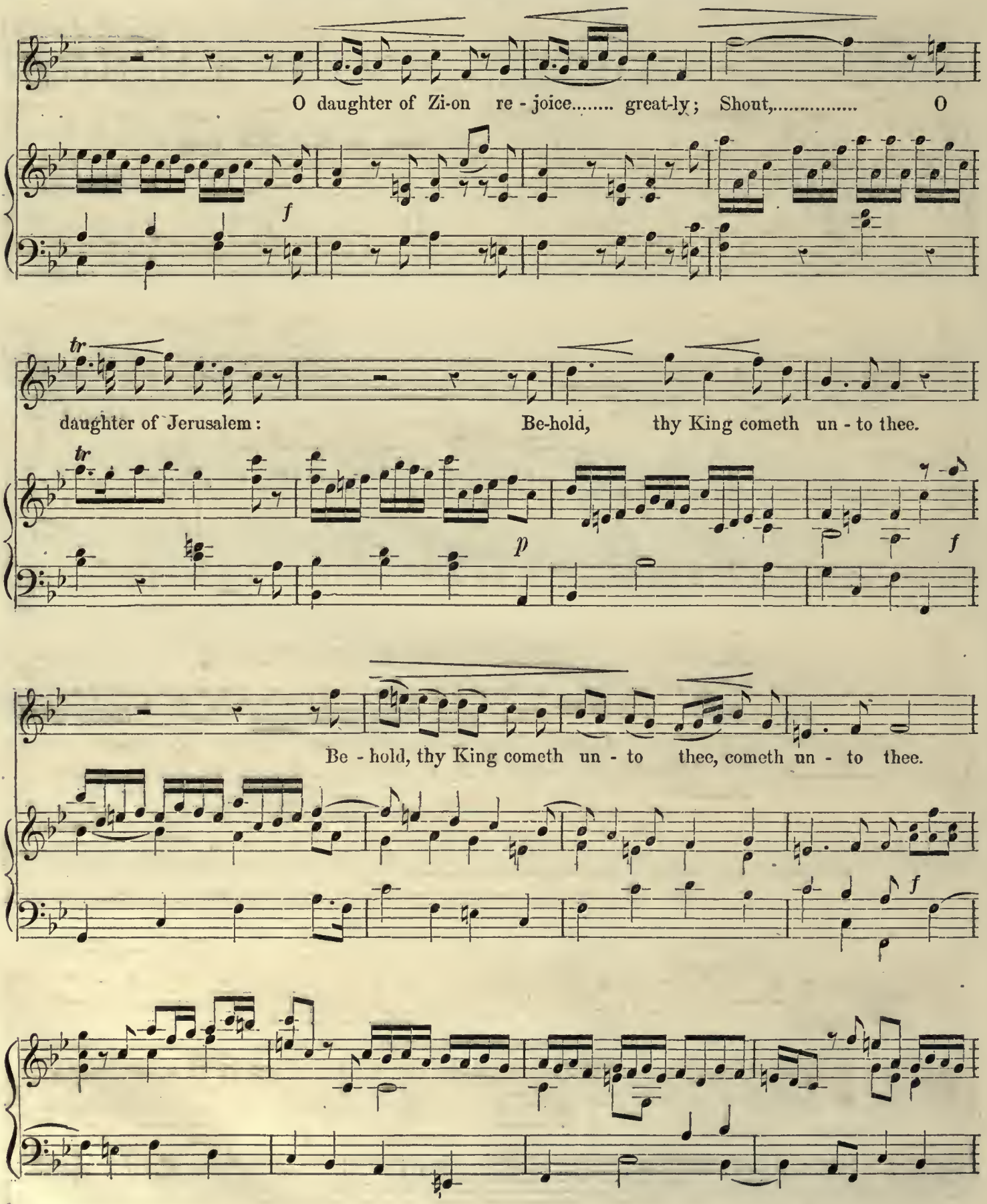
EXERCISE No. 49.

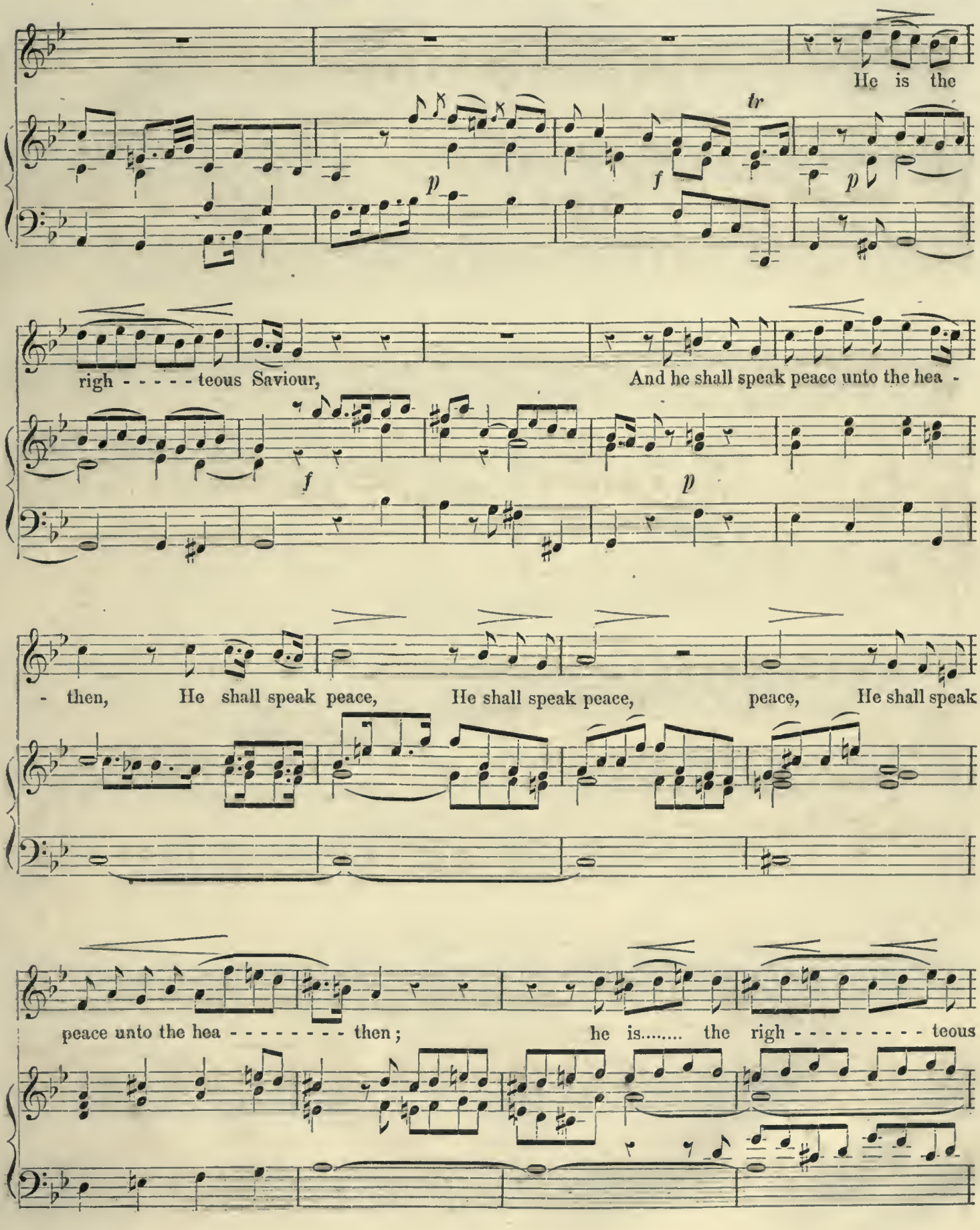
REJOICE GREATLY.

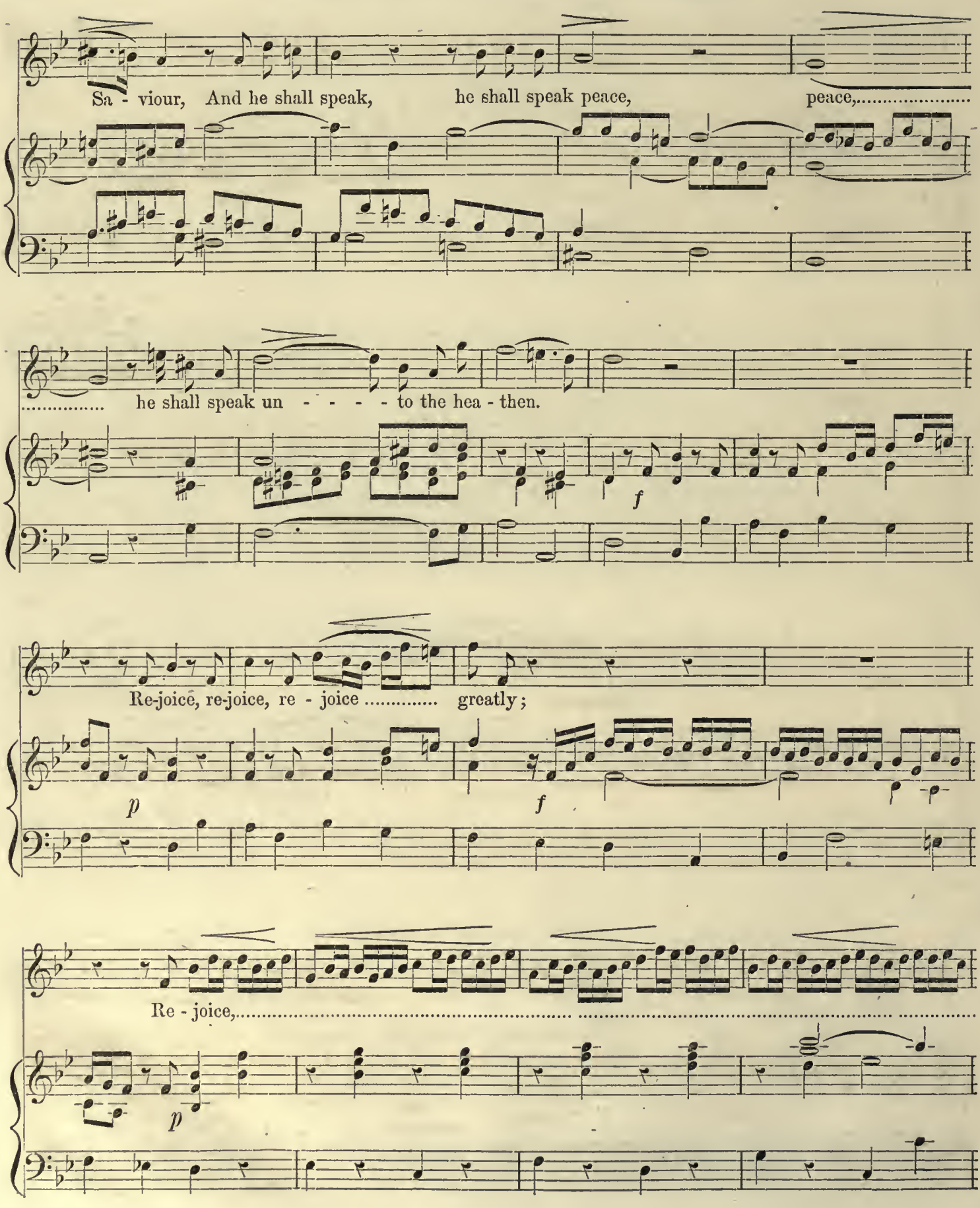
This song is inserted for its intrinsic merit, as well as for its suitableness to the design of this work. The practice of "Rejoice Greatly" will be found no less valuable as a solfeggio, than it is fitted to form and cultivate a taste for classical music.

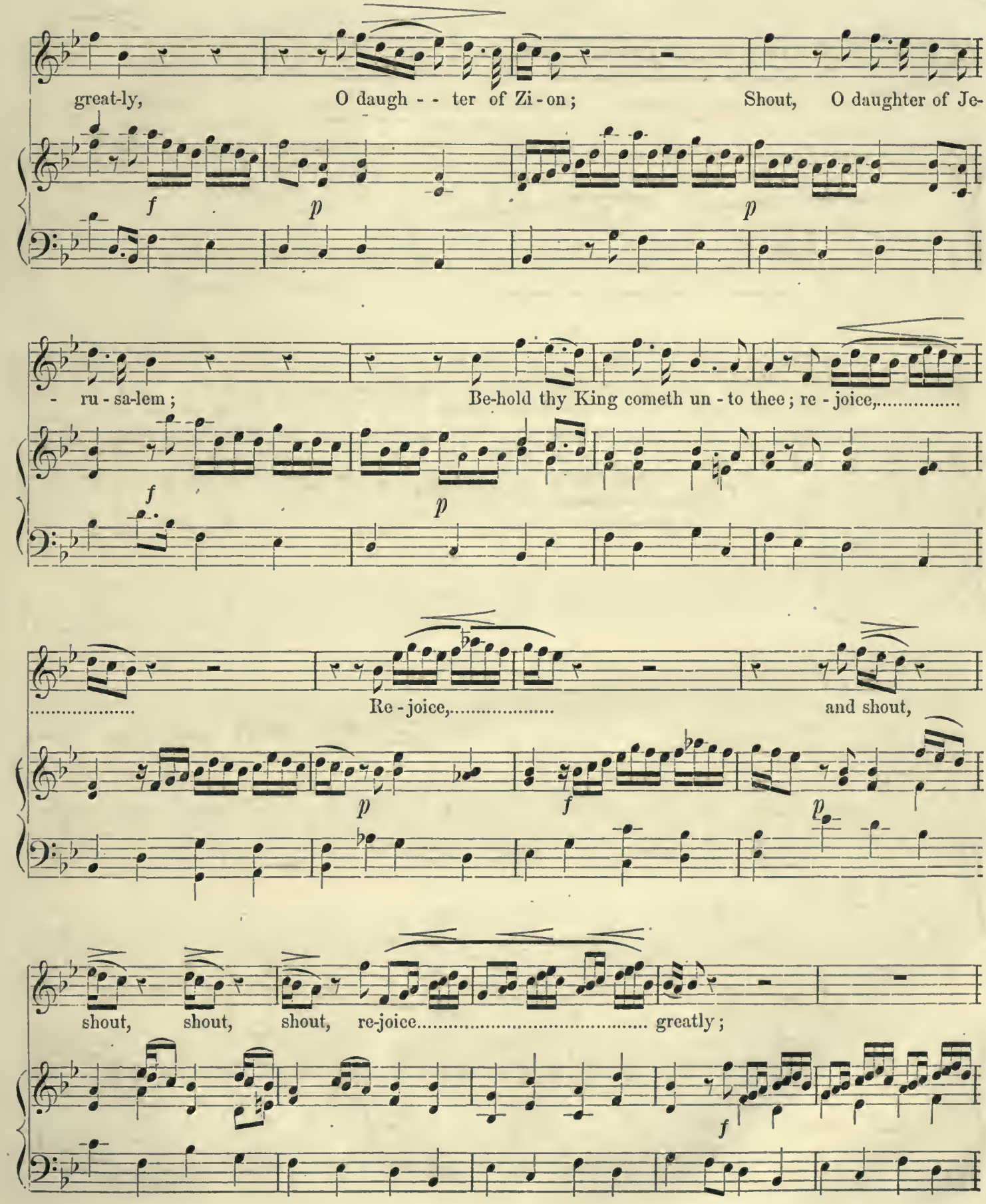


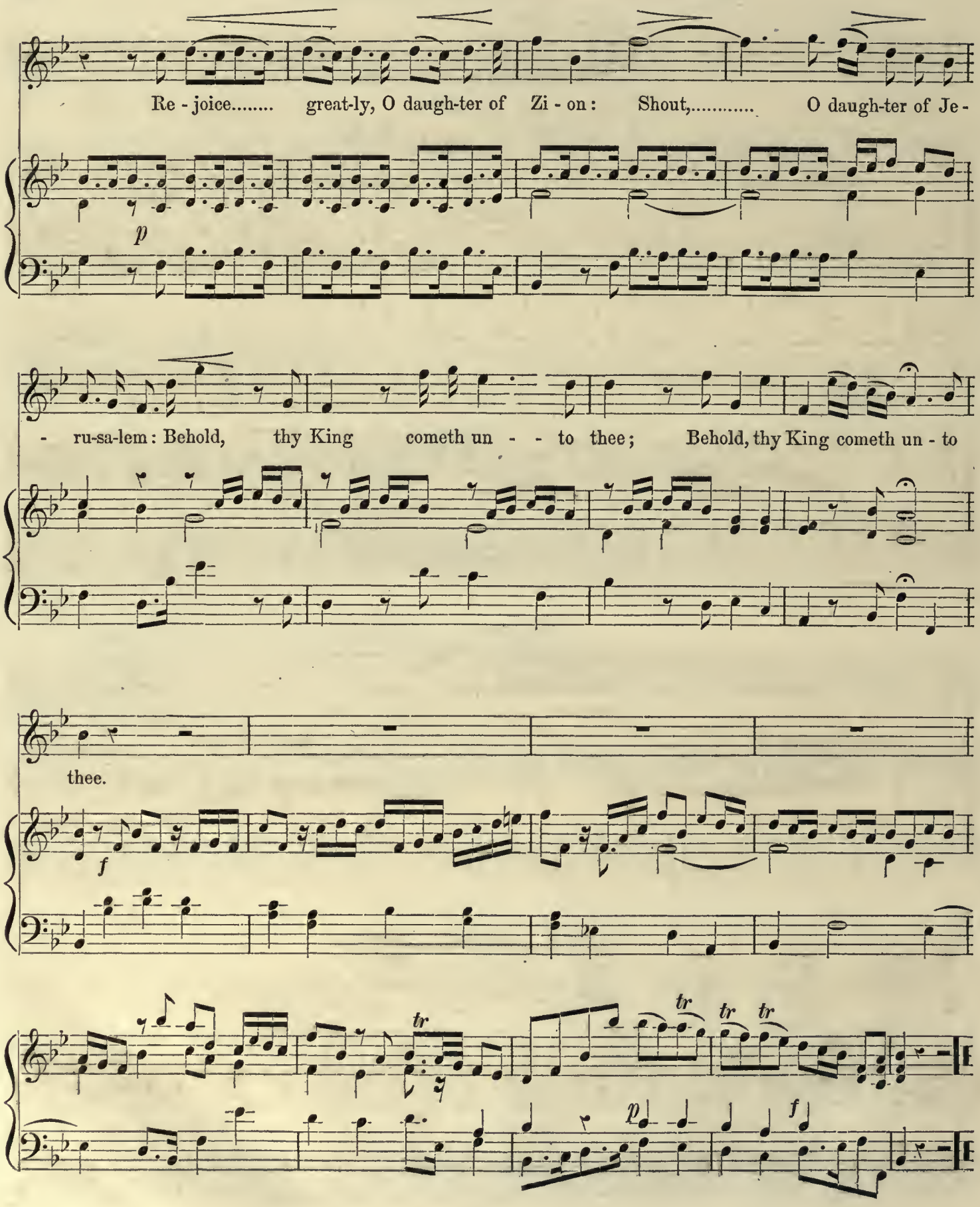

Allegro.
Re-joice, re-joice, re - joice .... greatly;
re - joice .....
p
f
..... O daughter of Zi - on:
O daughter of
f
p
Zi - on re-joice, ...
re-joice,.....
re-joice,.....
f


O daughter of Zi-on re - joice..... great-ly; Shout,..... O
f
tr
daughter of Jerusalem: Be-hold, thy King cometh un - to thee.
tr
p
f
Be - hold, thy King cometh un - to thee, cometh un - to thee.
f


He is the
tr
f
p
p
righ - - - - - teous Saviour,
And he shall speak peace unto the hea -
f
p
- then, He shall speak peace, He shall speak peace, peace, He shall speak
peace unto the hea - - - - - - - - then;
he is..... the righ - - - - - - - - - teous

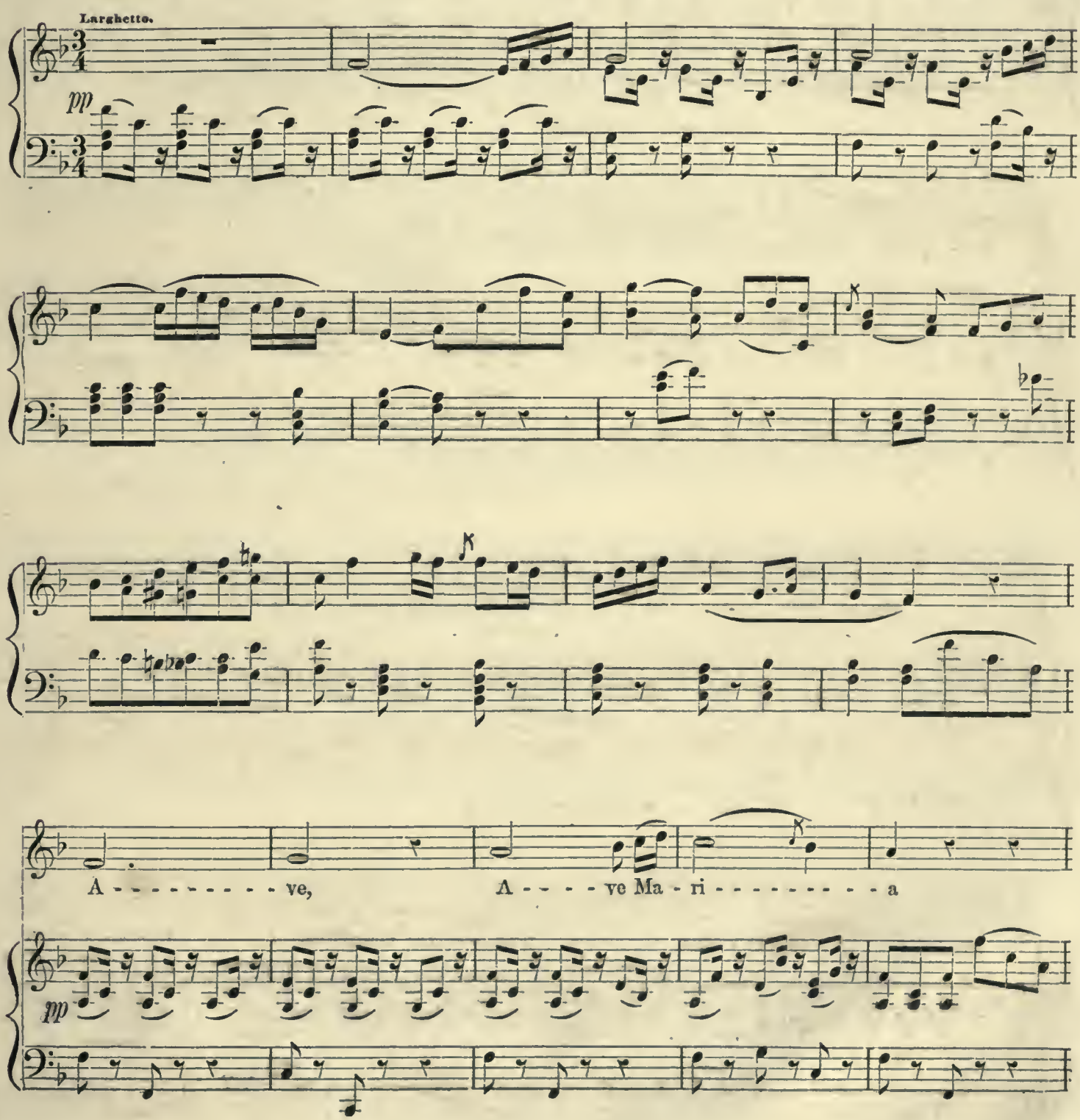

Sa - viour, And he shall speak, he shall speak peace, peace,.....
..... he shall speak un - - - - - to the hea - then.
f
Re-joice, re-joice, re - joice ..... greatly;
p
f
Re - joice,.....
p

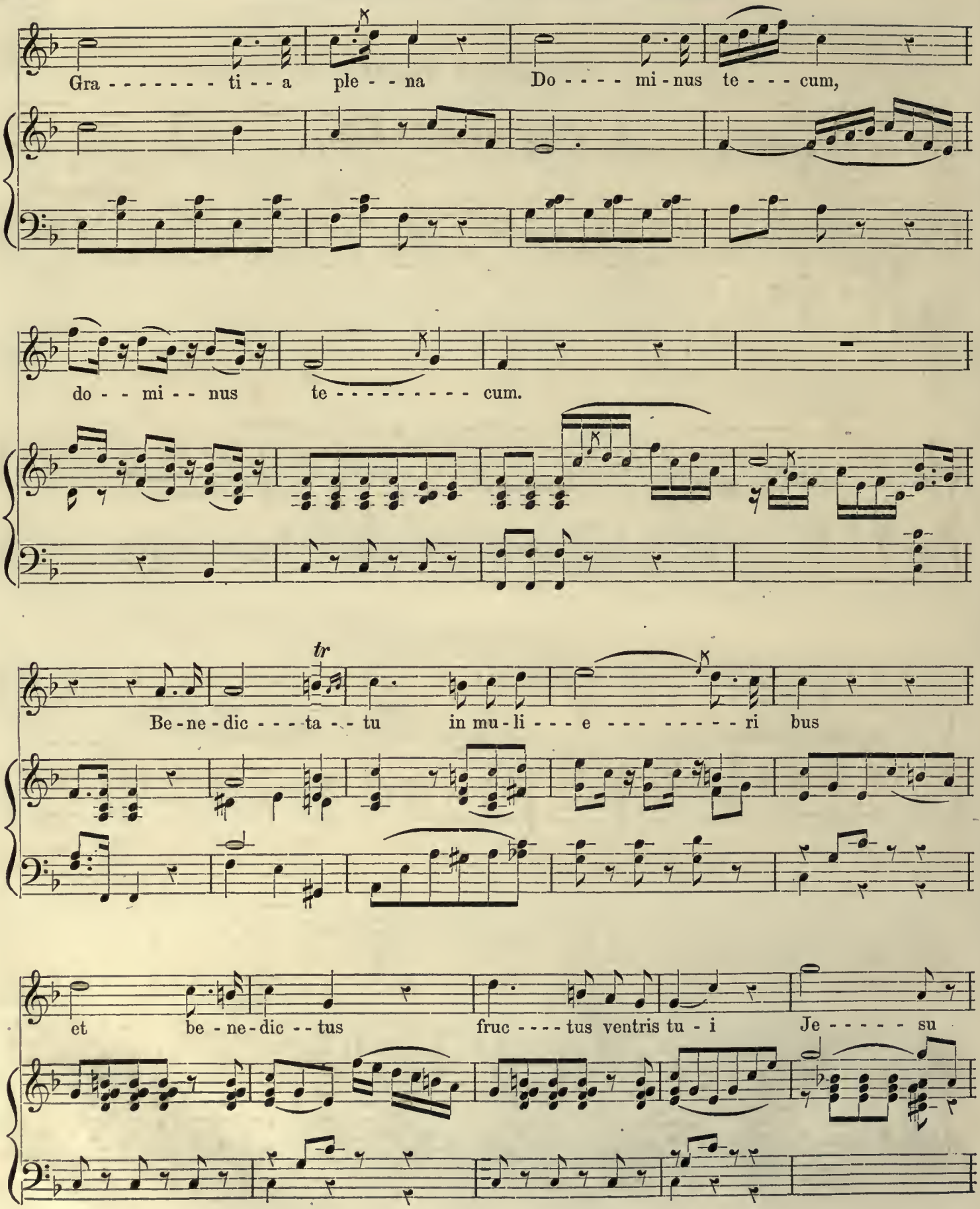

great-ly, O daugh - - ter of Zi - on; Shout, O daughter of Je-
f p p
- ru - sa-lem; Be-hold thy King cometh un - to thee; re - joice,.....
f p
..... Re - joice,..... and shout,
p f p
shout, shout, shout, re-joice..... greatly;
f

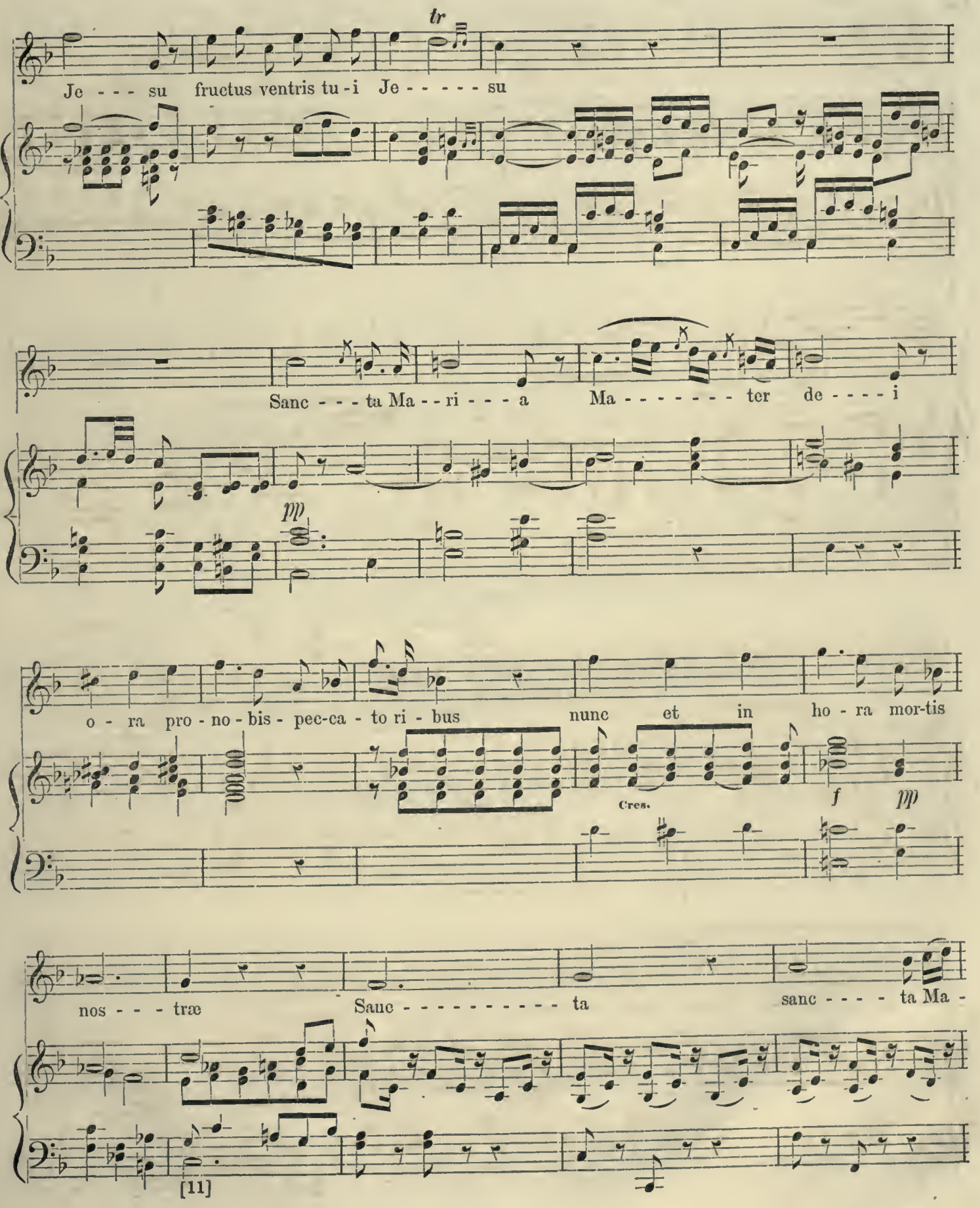

Re - joice..... great-ly, O daugh-ter of Zi - on: Shout,..... O daugh-ter of Je -
p
- ru-sa-lem: Behold, thy King cometh un - - - to thee; Behold, thy King cometh un - to
thee.
f
tr
tr
tr
p
f

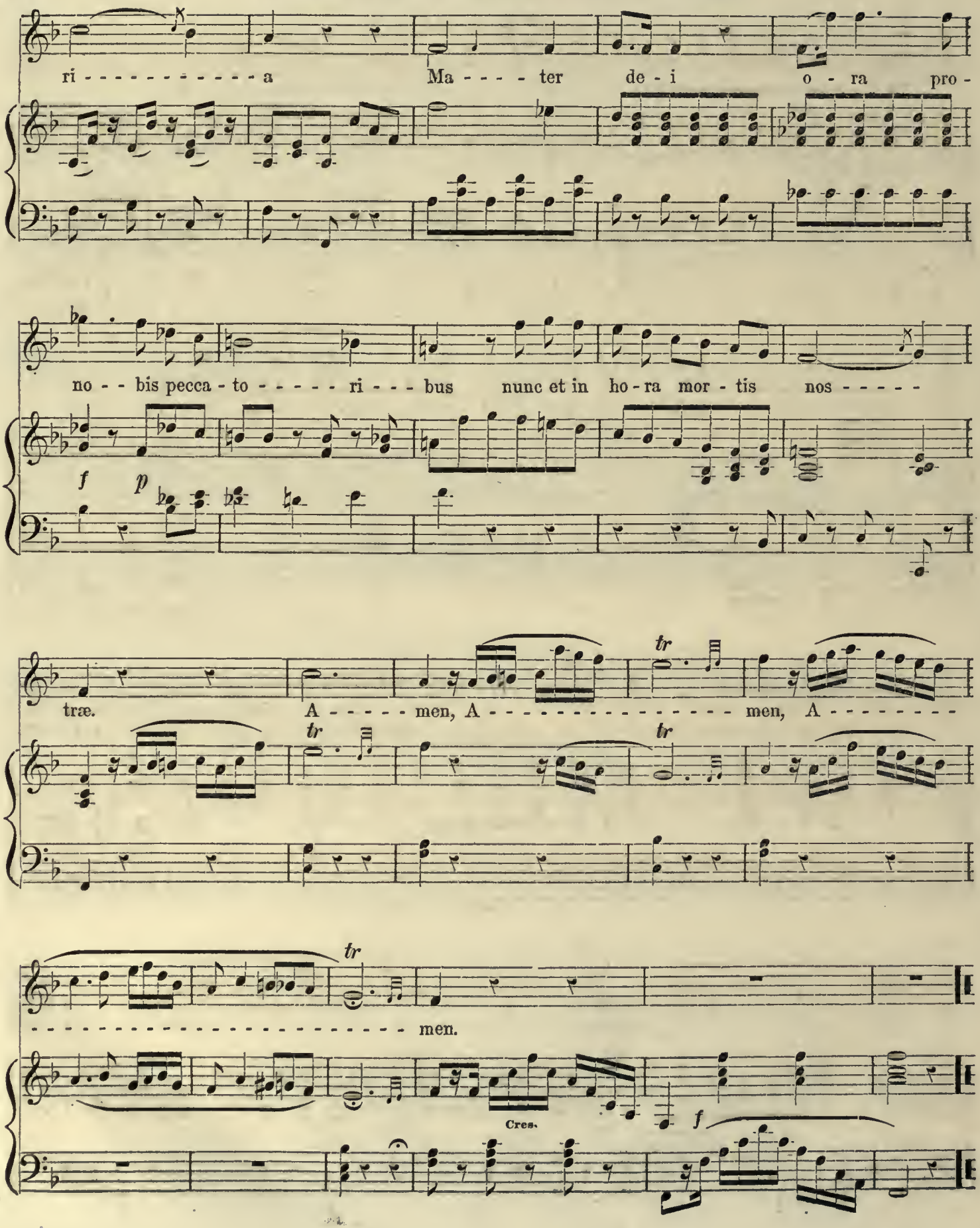
EXERCISE No. 50.

AVE MARIA.



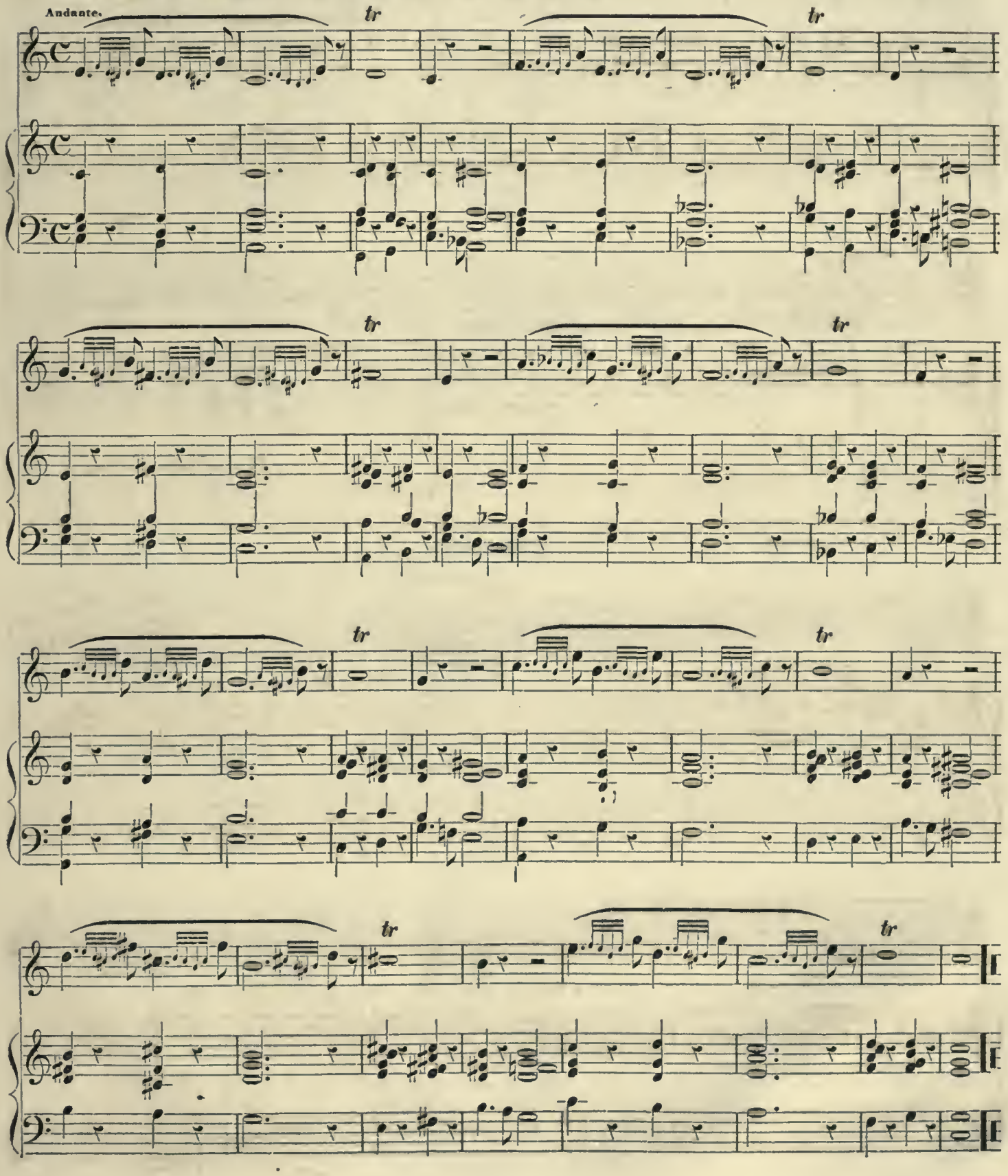

Gra - - - - - - - - ti - - a ple - - na Do - - - - mi - nus te - - - cum,
do - - mi - - nus te - - - - - - - - - - cum.
tr
Be - ne - dic - - - ta - - tu in mu - li - - - e - - - - - - - - ri bus
et be - ne - dic - - tus fruc - - - - tus ventris tu - i Je - - - - - su


tr
Je - - - su fructus ventris tu - i Je - - - - - su
Sanc - - - ta Ma - - ri - - - a Ma - - - - - - - - ter de - - - - i
pp
o - ra pro - no - bis - pec-ca - to ri - bus nunc et in ho - ra mor-tis
Cres.
f
pp
nos - - - træ Sanc - - - - - - - - - - ta sanc - - - - ta Ma -
[11]


ri - - - - - - - - - - - - a
Ma - - - - ter
de - i
o - ra
pro -
no - - bis pecca - to - - - - - - ri - - - bus
nunc et in ho - ra mor - tis
nos - - - - -
f
p
træ.
A - - - - - men, A - - - - - - - - - - - - - - - men, A - - - - - - - -
tr
tr
tr
tr
- men.
Cres.
f

EXERCISE No. 51.

This lesson is designed for practice on the TURN, and the TRILL.



EXERCISE No. 52.

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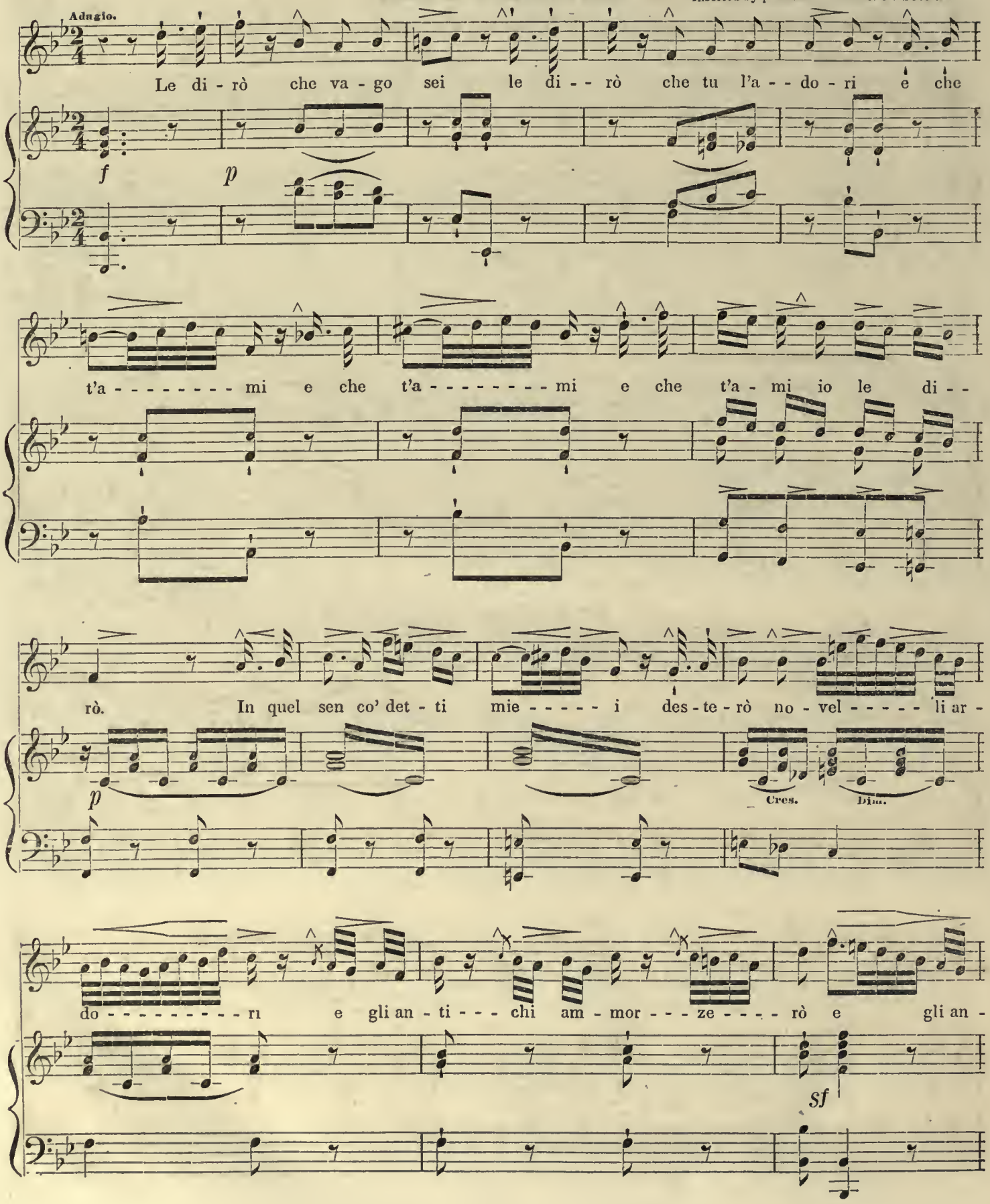

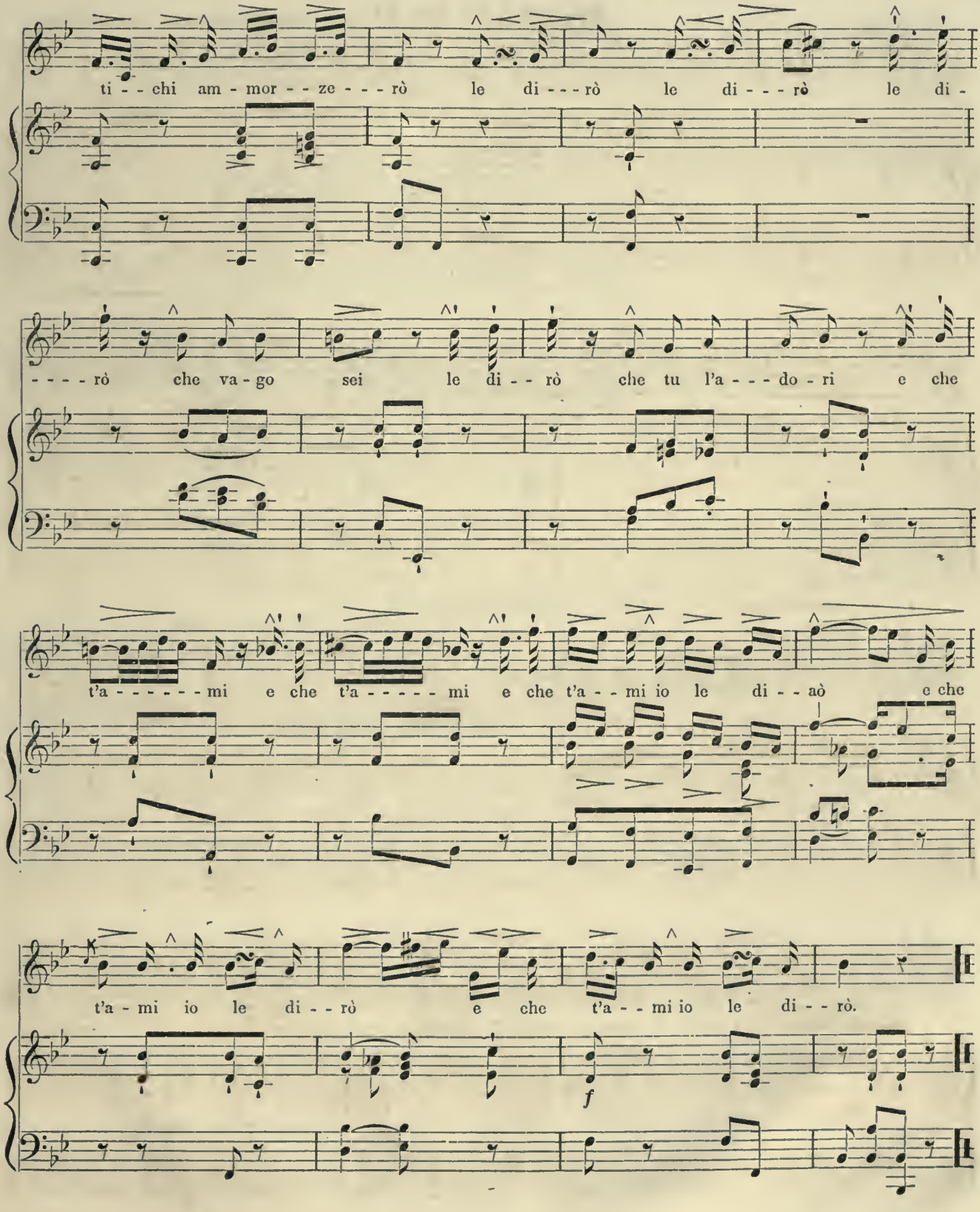
ti - - chi am - mor - - ze - - - rò le di - - - rò le di - - - rò le di -
- - - - rò che va - go sei le di - - rò che tu l'a - - - do - ri e che
t'a - - - - - - mi e che t'a - - - - - mi e che t'a - - mi io le di - - aò e che
t'a - mi io le di - - rò e che t'a - - mi io le di - - rò.
f

EXERCISE No. 53.

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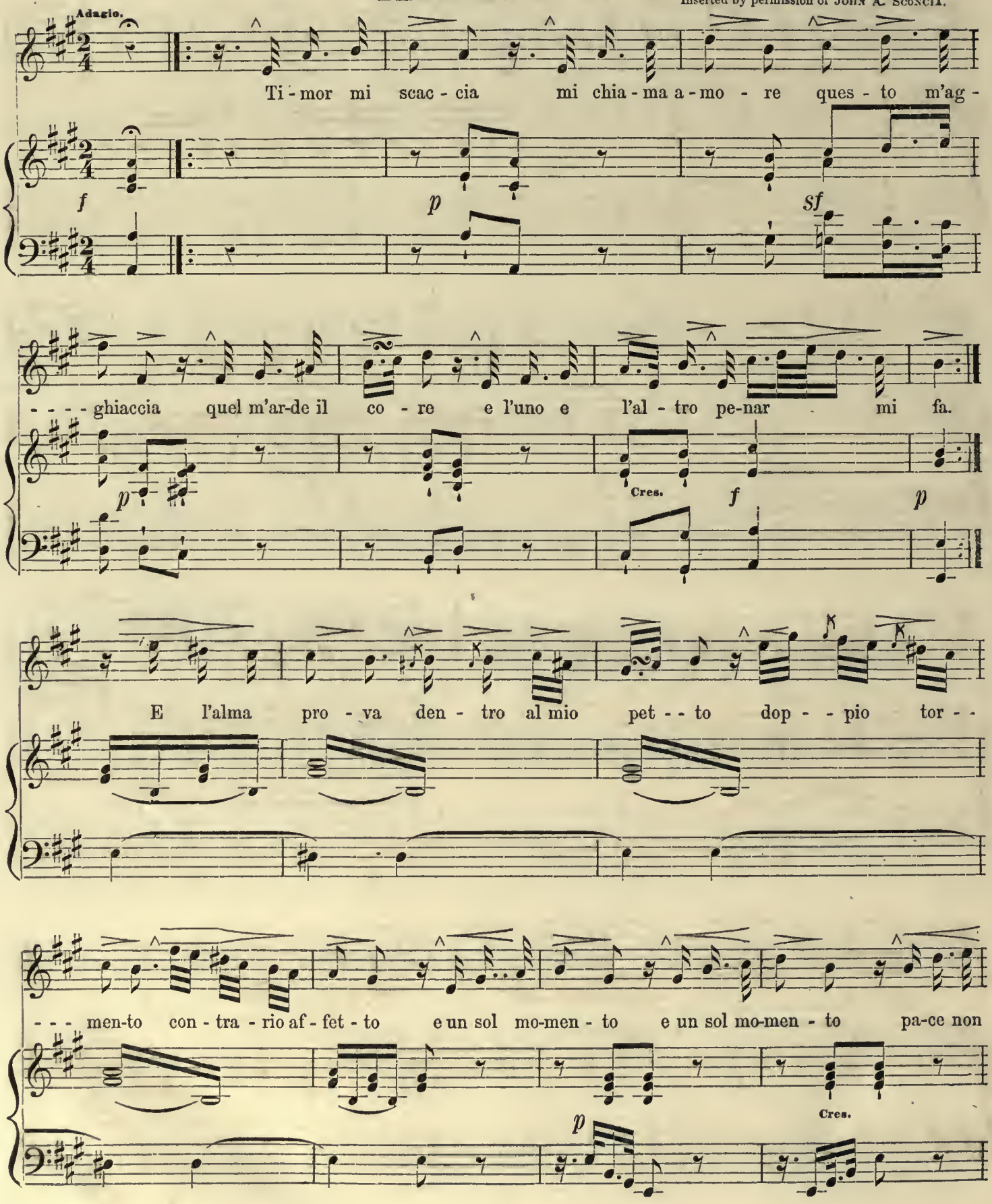
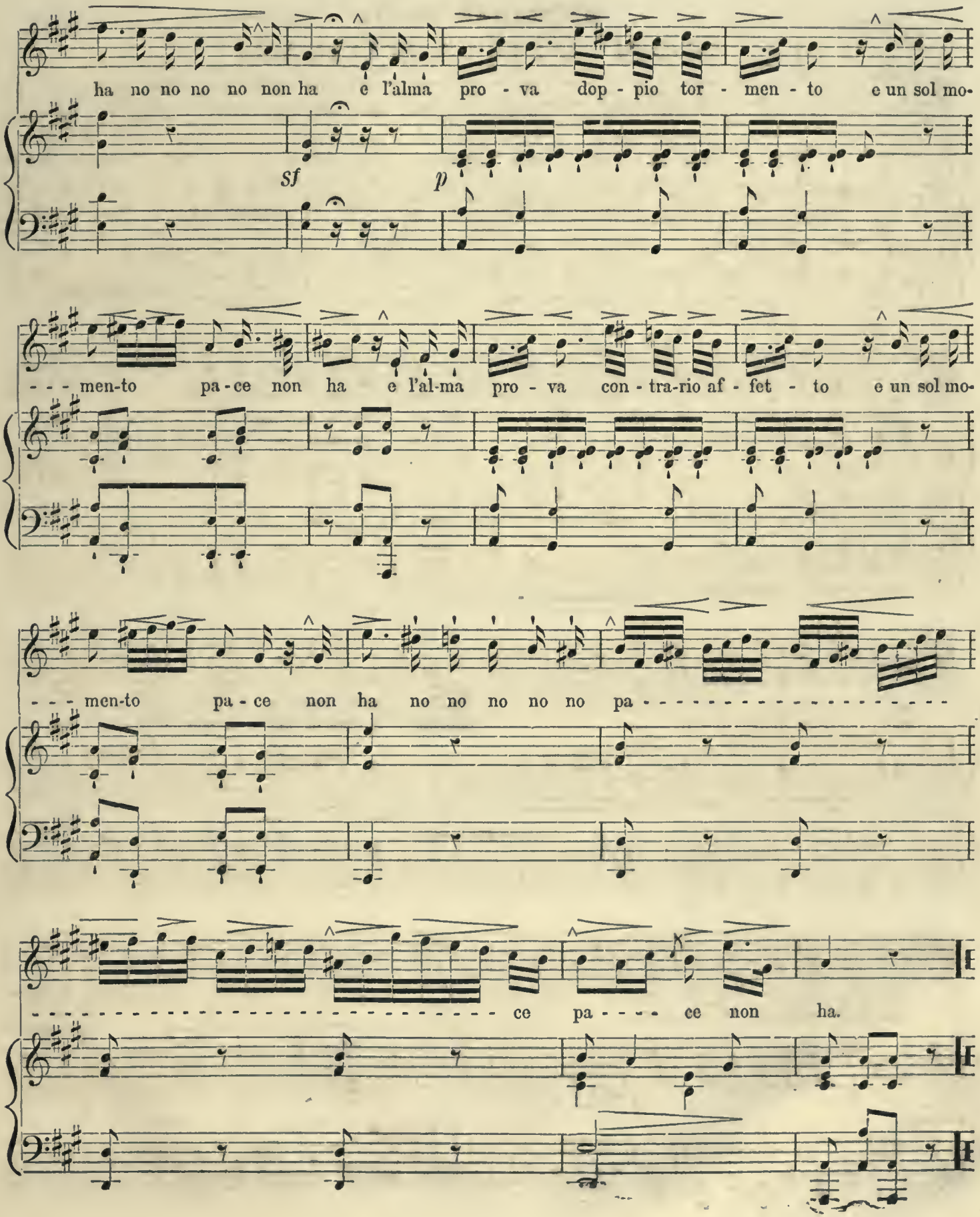
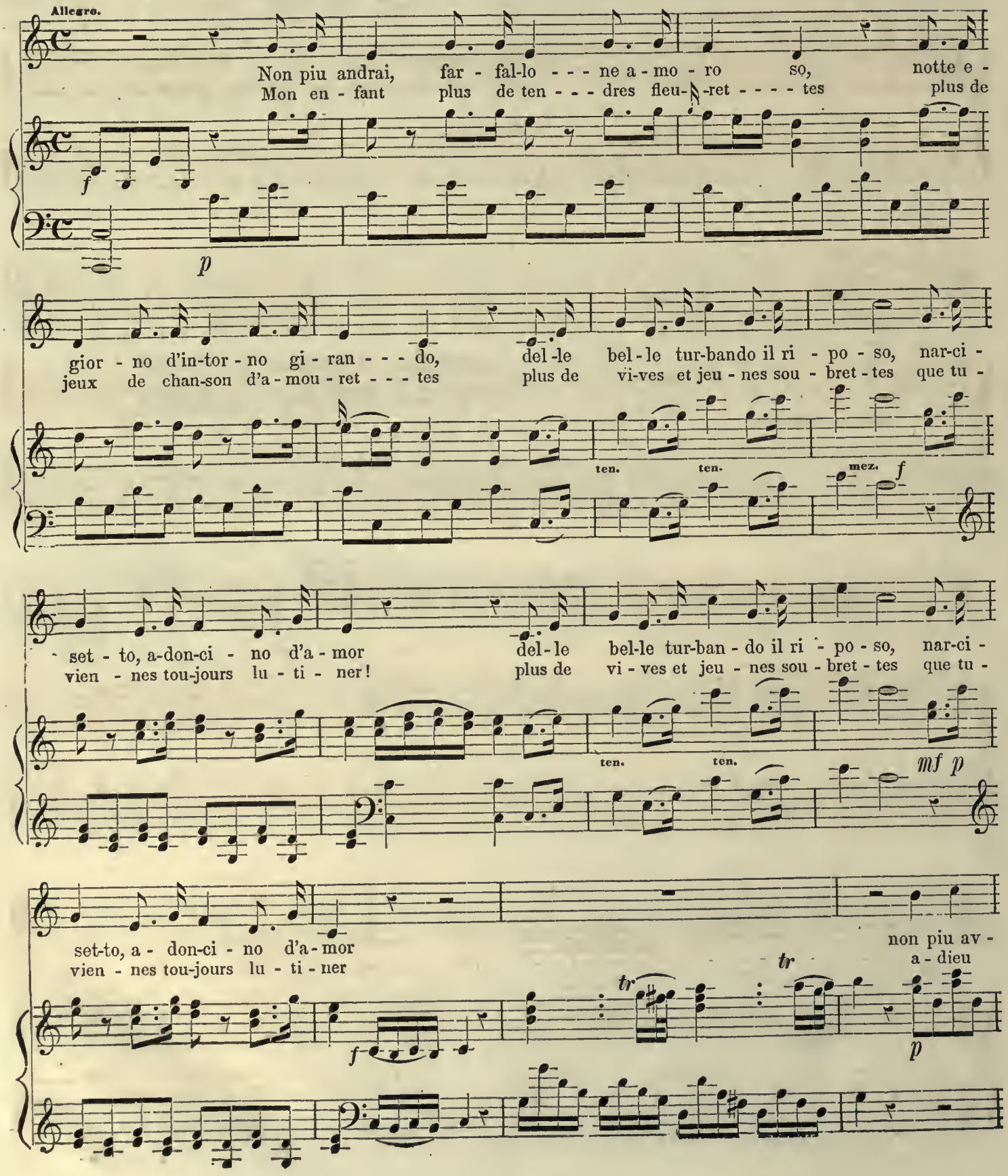
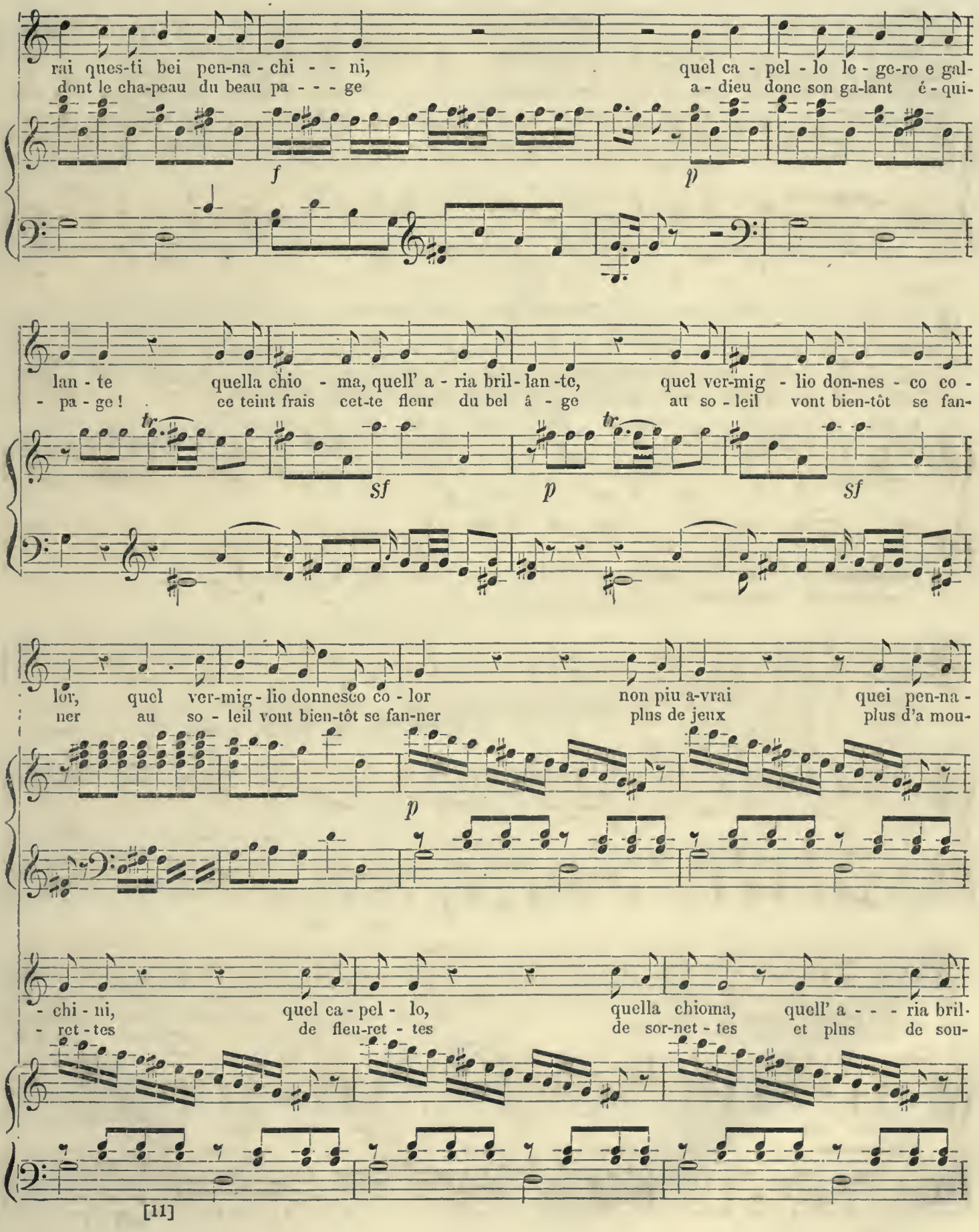


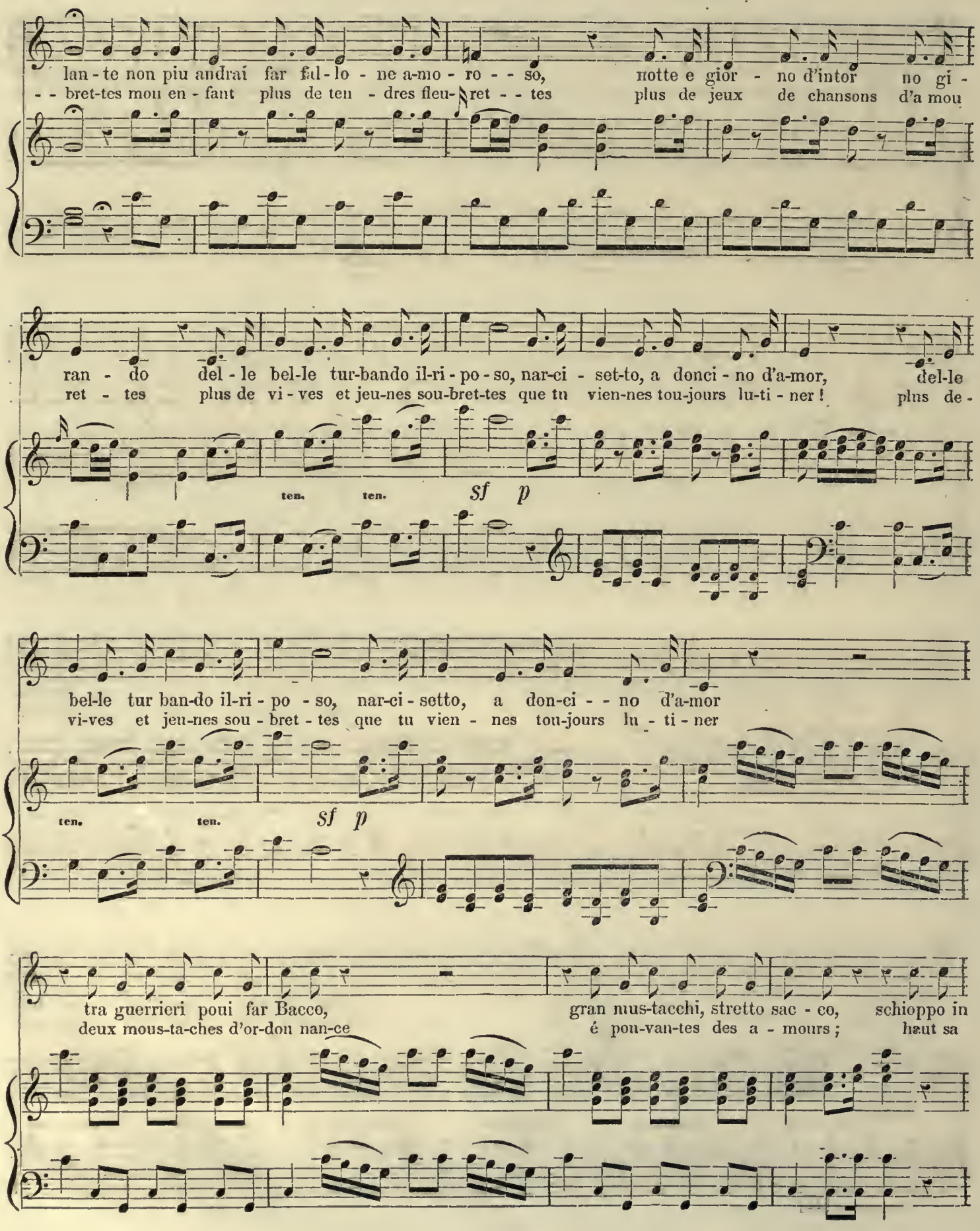

ha no no no no non ha e l'alma pro - va dop - pio tor - men - to e un sol mo-
Sf
p
- - - men-to pa - ce non ha e l'al-ma pro - va con - tra-rio af - fet - to e un sol mo-
- - - men-to pa - ce non ha no no no no no pa -
- ce pa - - - - ce non ha.

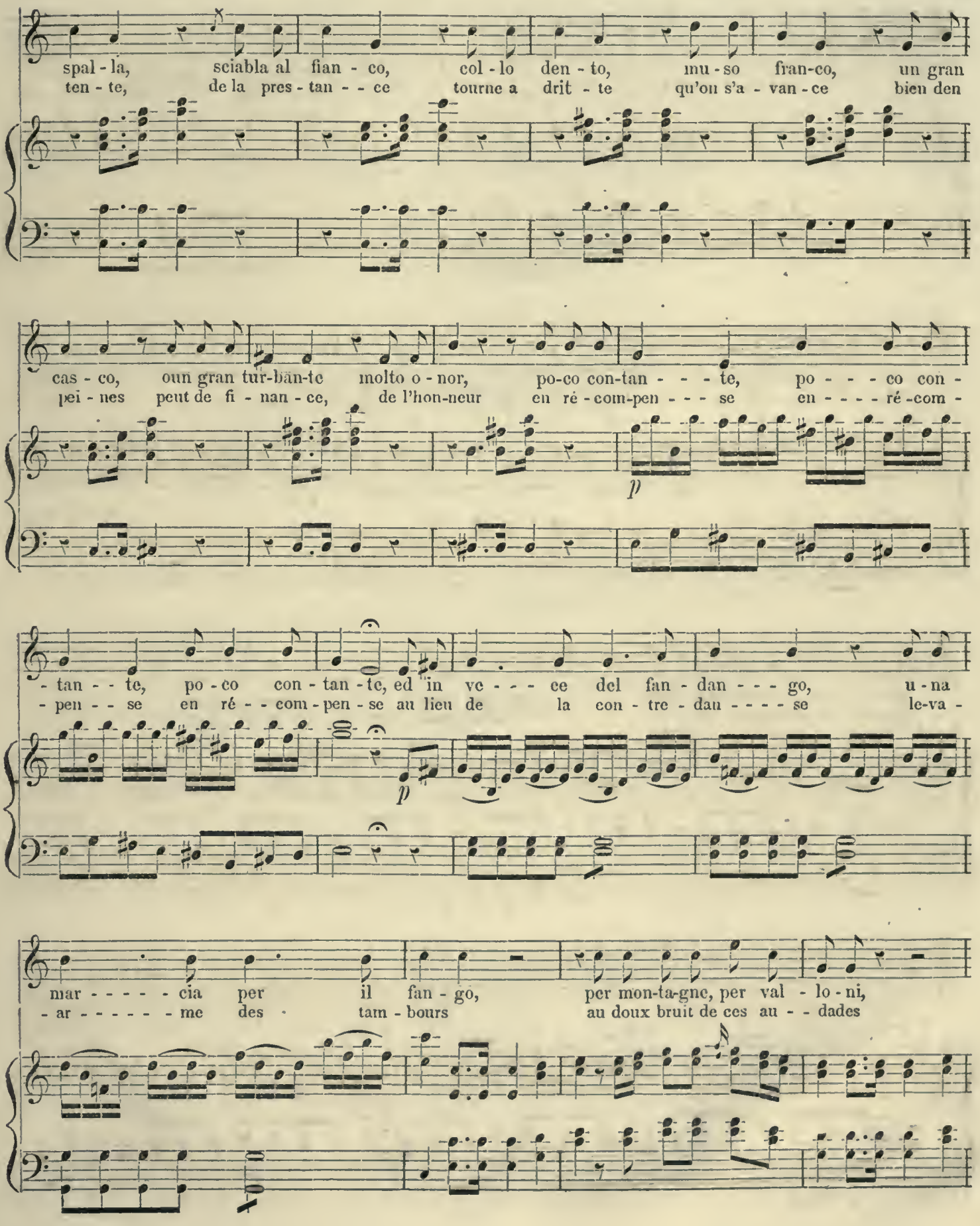
EXERCISE No. 54.

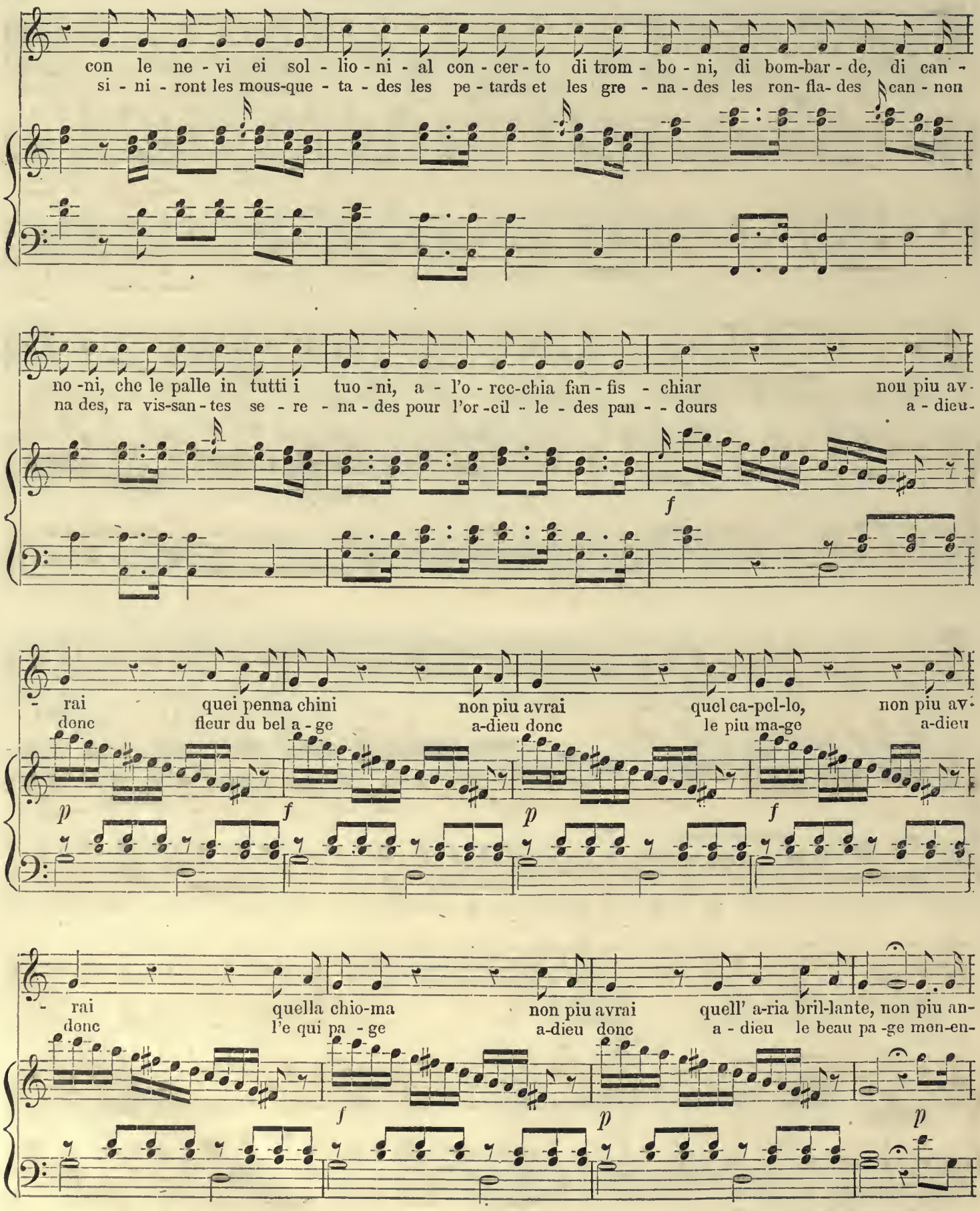
NON PIU ANDRAI.

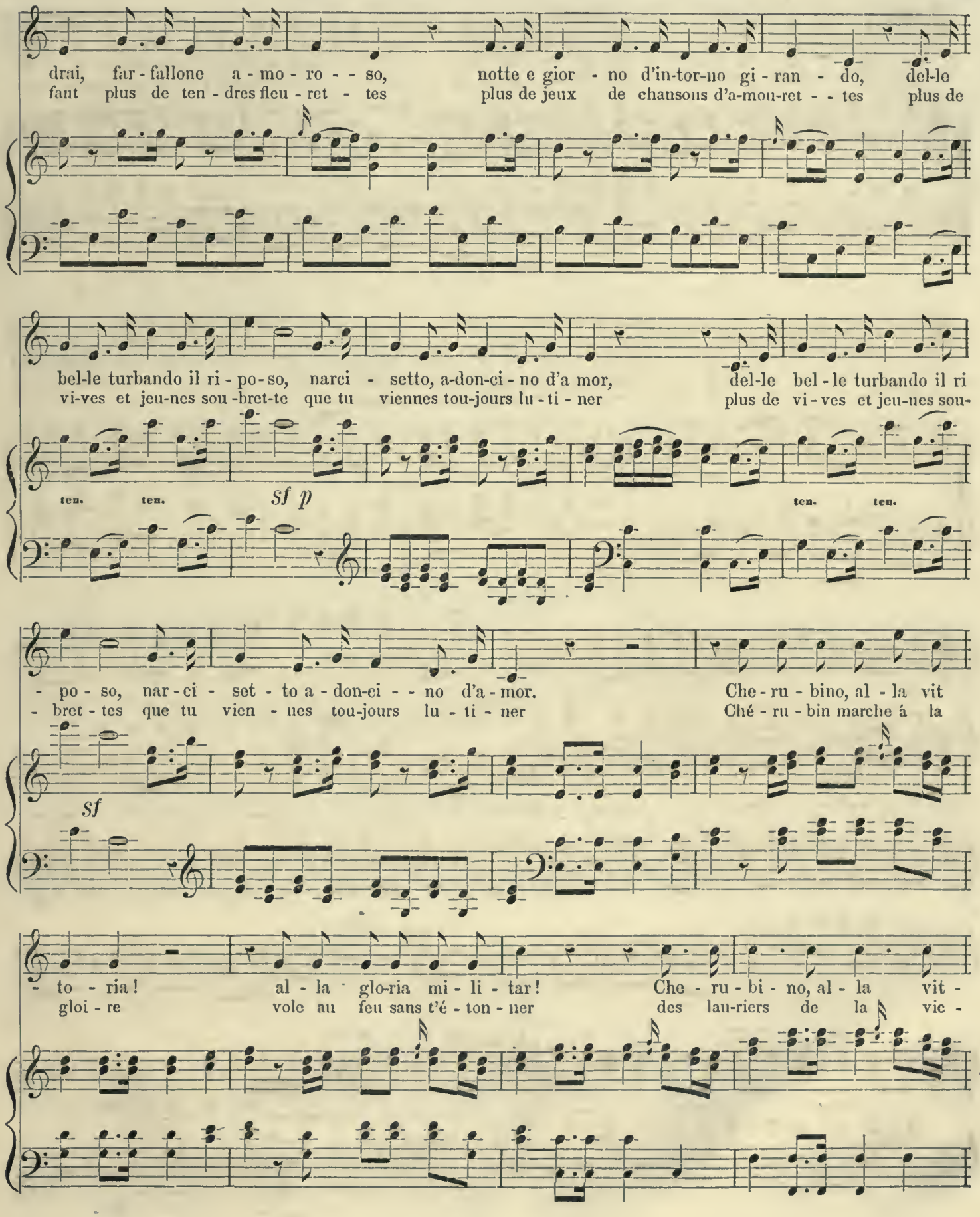


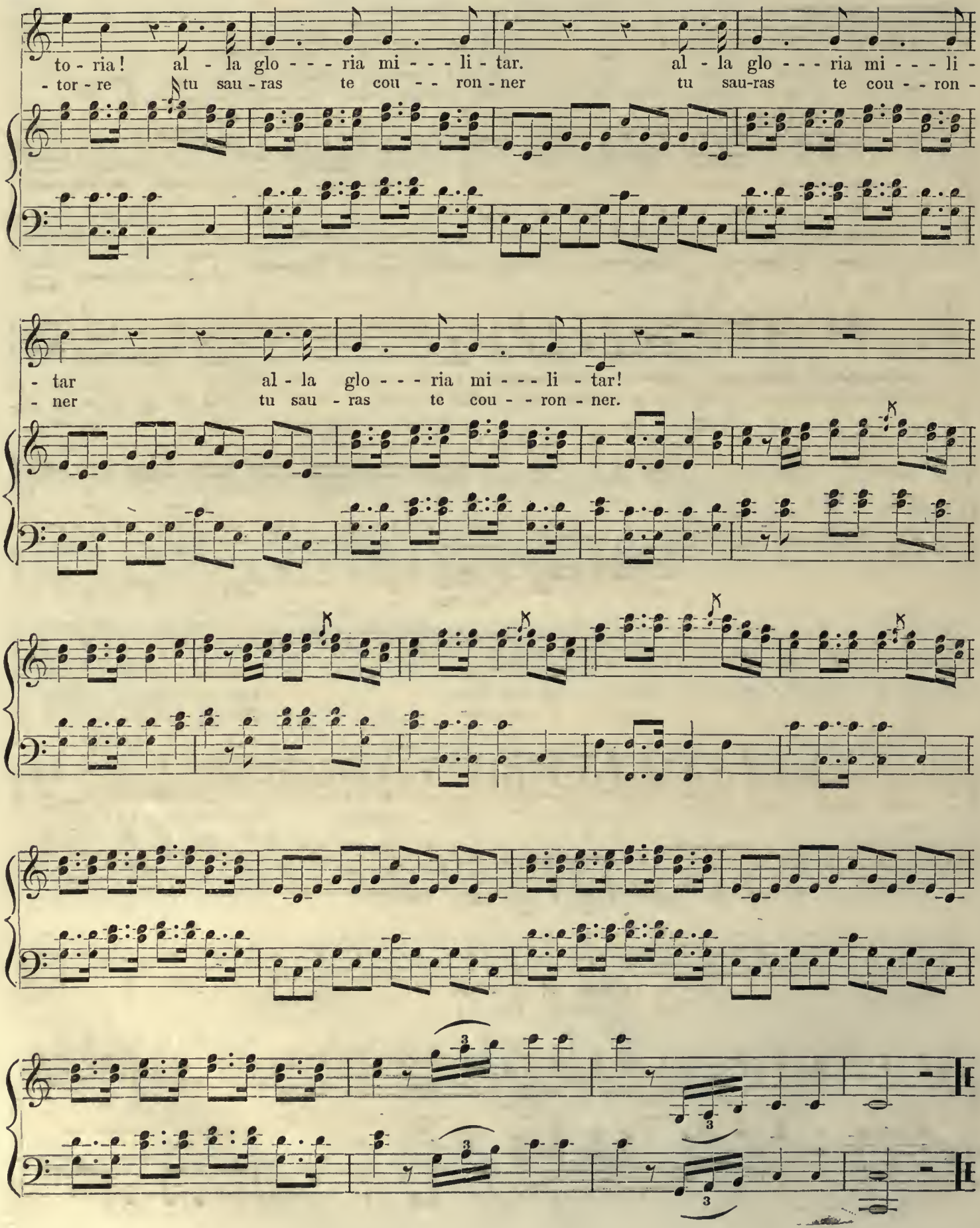

rai ques-ti bei pen-na - chi - - ni, quel ca - pel - lo le - ge-ro e gal-
dont le cha-peau du beau pa - - - ge a - dieu donc son ga-lant é - qui-
f p
lan - te quella chio - ma, quell' a - ria bril - lan - te, quel ver-mig - lio don-nes - co co -
- pa - ge ! ce teint frais cet-te fleur du bel â - ge au so - leil vont bien-tôt se fan-
tr tr
sf p sf
lor, quel ver-mig - lio donnesco co - lor non piu a-vrai quei pen-na -
ner au so - leil vont bien-tôt se fan-ner plus de jeux plus d'a mou-
p
- chi - ni, quel ca - pel - lo, quella chioma, quell' a - - - ria bril-
- ret - tes de fleu-ret - tes de sor-net - tes et plus de sou-


lan - te non piu andrai far fal - lo - ne a-mo - ro - - so, notte e gior - no d'intor no gi -
- - bret-tes mon en - fant plus de ten - dres fleu- ret - - tes plus de jeux de chansons d'a mou
ran - do del - le bel-le tur-bando il-ri - po - so, nar-ci - set-to, a donci - no d'a-mor, del-le
ret - tes plus de vi - ves et jeu-nes sou-bret-tes que tu vien-nes tou-jours lu-ti - ner ! plus de -
ten. ten. Sf p
bel-le tur ban-do il-ri - po - so, nar-ci - setto, a don-ci - - no d'a-mor
vi-ves et jeu-nes sou - bret - tes que tu vien - nes tou-jours lu - ti - ner
ten. ten. Sf p
tra guerrieri poui far Bacco, gran mus-tacchi, stretto sac - co, schioppo in
deux mous-ta-ches d'or-don nan-ce é pou-van-tes des a - mours ; haut sa


spal - la, sciabla al fian - co, col - lo den - to, mu - so fran-co, un gran
ten - te, de la pres - tan - - ce tourne a drit - te qu'on s'a - van - ce bien den
cas - co, oun gran tur-bän-te molto o - nor, po-co con-tan - - - te, po - - - - co con -
pei - nes peut de fi - nan - ce, de l'hon-neur en ré - com-pen - - - se en - - - - ré - com -
p
- tan - - te, po - co con - tan - te, ed in ve - - - ce del fan - dan - - - go, u - na
- pen - - se en ré - - com - pen - se au lieu de la con - tre - dan - - - - se le-va -
p
mar - - - - - cia per il fan - go, per mon-ta-gne, per val - lo - ni,
- ar - - - - - me des tam - bours au doux bruit de ces au - - dades

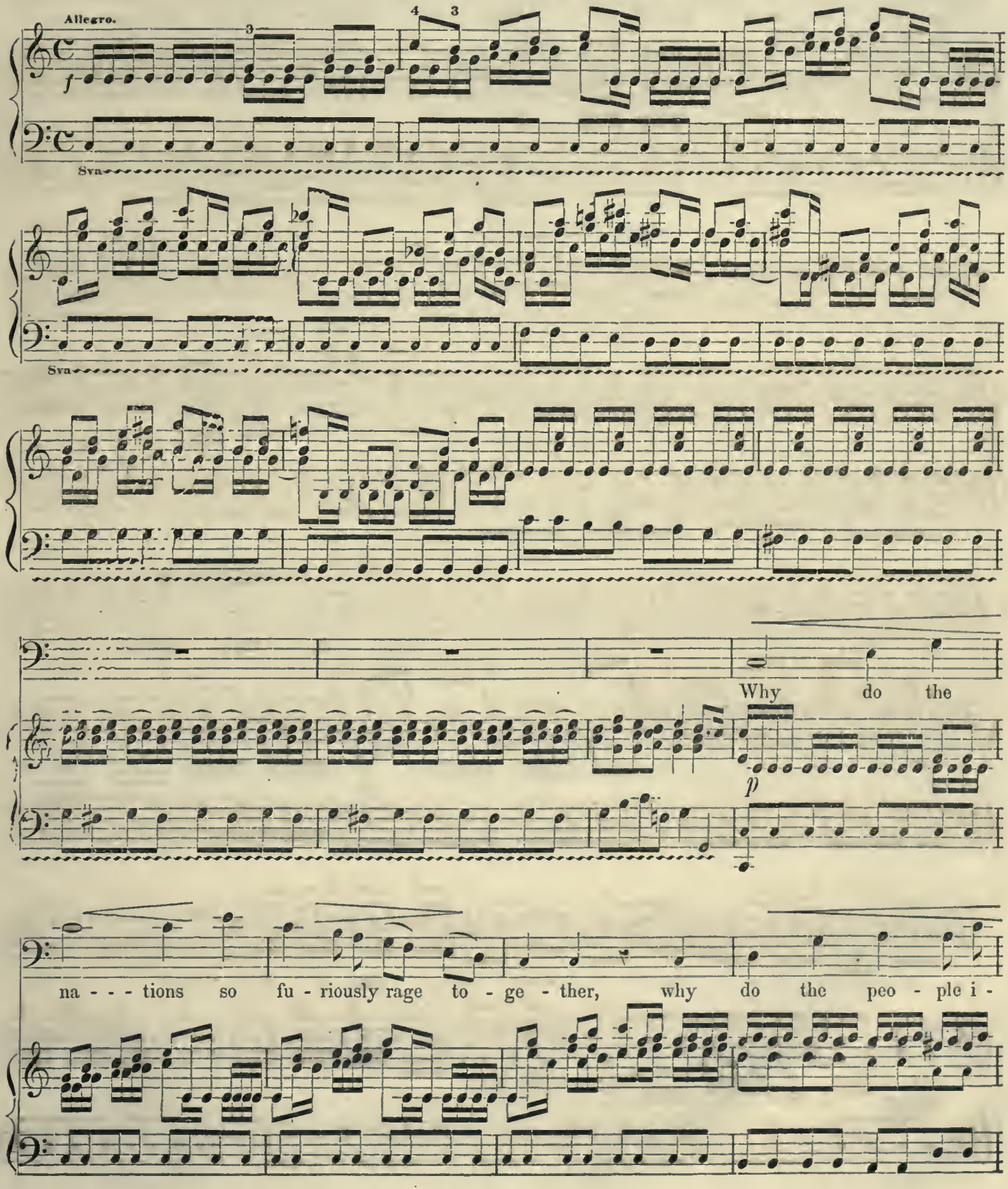

con le ne - vi ei sol - lio - ni - al con - cer - to di trom - bo - ni, di bom-bar - de, di can -
si - ni - ront les mous-que - ta - des les pe - tards et les gre - na - des les ron- fla- des can - non
no -ni, che le palle in tutti i tuo -ni, a - l'o - rcc-chia fan - fis - chiar non piu av-
na des, ra vis-san - tes se - re - na - des pour l'or -eil - le - des pan - - dours a - dieu-
f
- rai quei penna chini non piu avrai quel ca-pel-lo, non piu av-
donc fleur du bel a - ge a-dieu donc le piu ma-ge a-dieu
p f p f
- rai quella chio-ma non piu avrai quell' a-ria bril-lante, non piu an-
donc l'e qui pa - ge a-dieu donc a - dieu le beau pa -ge men-en-
f p p

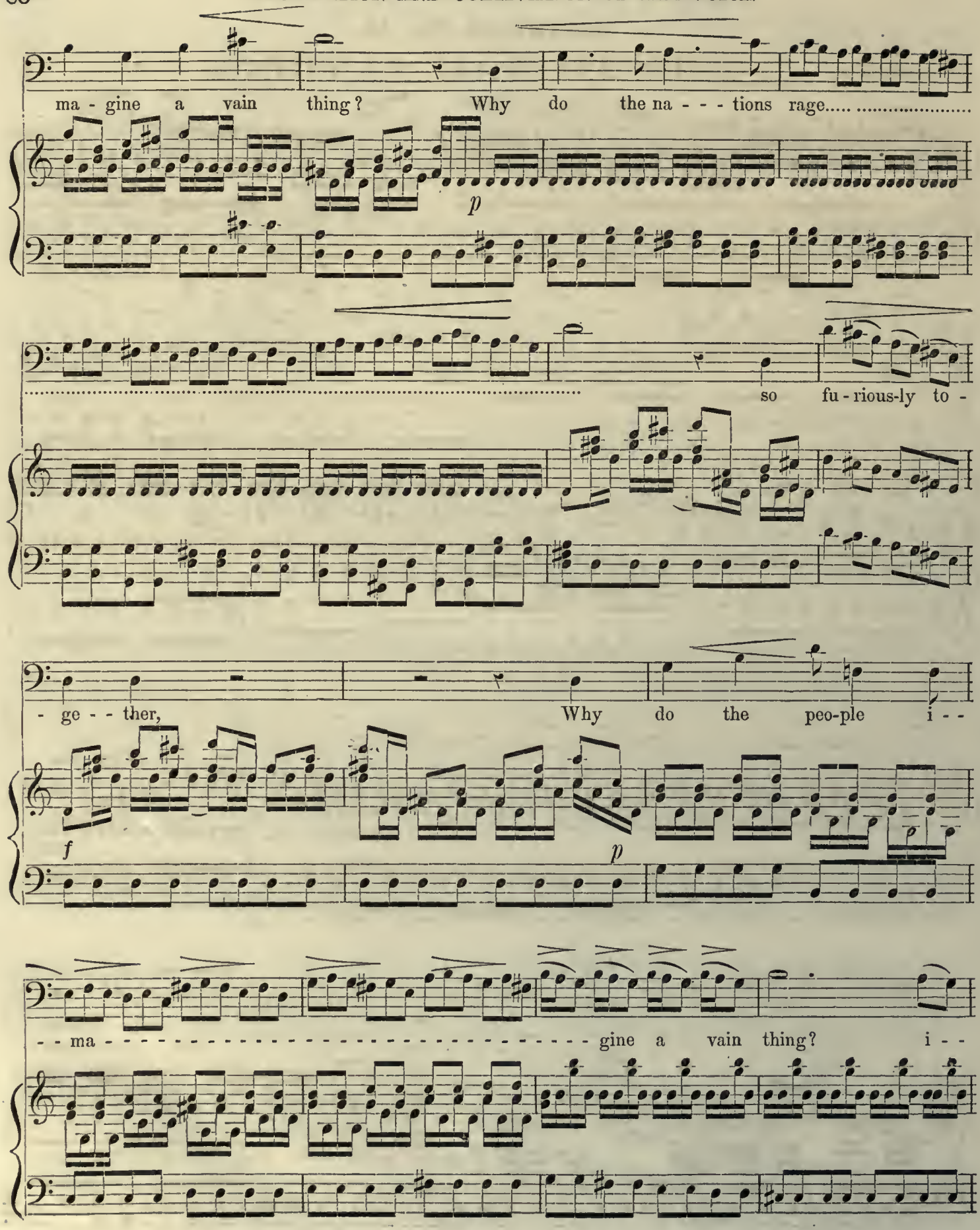

drai, far - fallone a - mo - ro - - so, notte e gior - no d'in-tor-no gi - ran - do, del-le
fant plus de ten - dres fleu - ret - tes plus de jeux de chansons d'a-mou-ret - - tes plus de
bel-le turbando il ri - po - so, narci - setto, a-don-ci - no d'a mor, del-le bel - le turbando il ri
vi-ves et jeu-nes sou - bret-te que tu viennes tou-jours lu - ti - ner plus de vi - ves et jeu-nes sou-
ten. ten. Sf p ten. ten.
- po - so, nar - ci - set - to a - don-ci - - no d'a - mor. Che - ru - bino, al - la vit
- bret - tes que tu vien - nes tou-jours lu - ti - ner Ché - ru - bin marche á la
Sf
- to - ria! al - la glo-ria mi - li - tar! Che - ru - bi - no, al - la vit -
gloi - re vole au feu sans t'é - ton - ner des lau-riers de la vic -

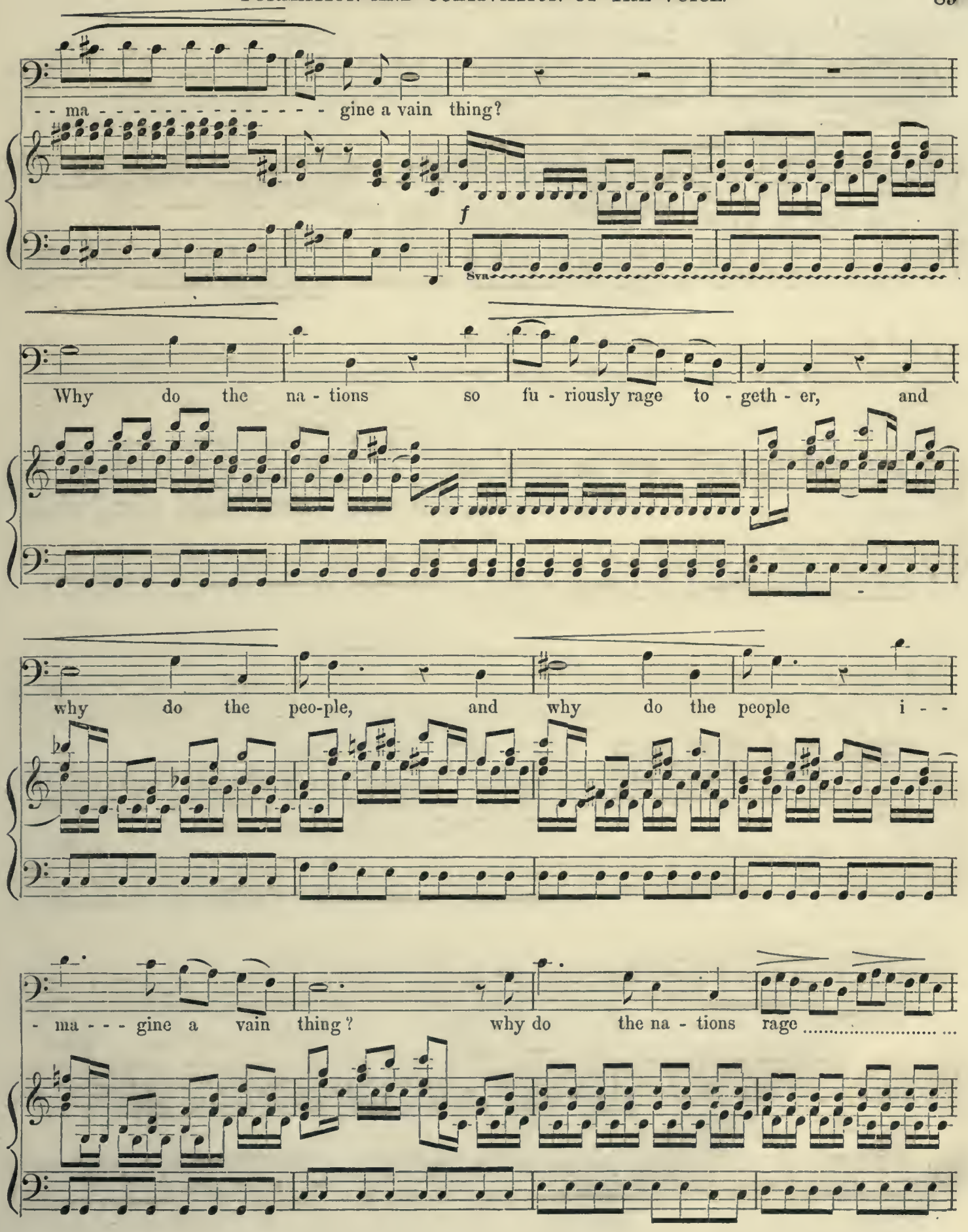

to - ria! al - la glo - - - ria mi - - - li - tar. al - la glo - - - ria mi - - - li -
- tor - re tu sau - ras te cou - - ron - ner tu sau-ras te cou - - ron -
- tar al - la glo - - - ria mi - - - li - tar!
- ner tu sau - ras te cou - - ron - ner.

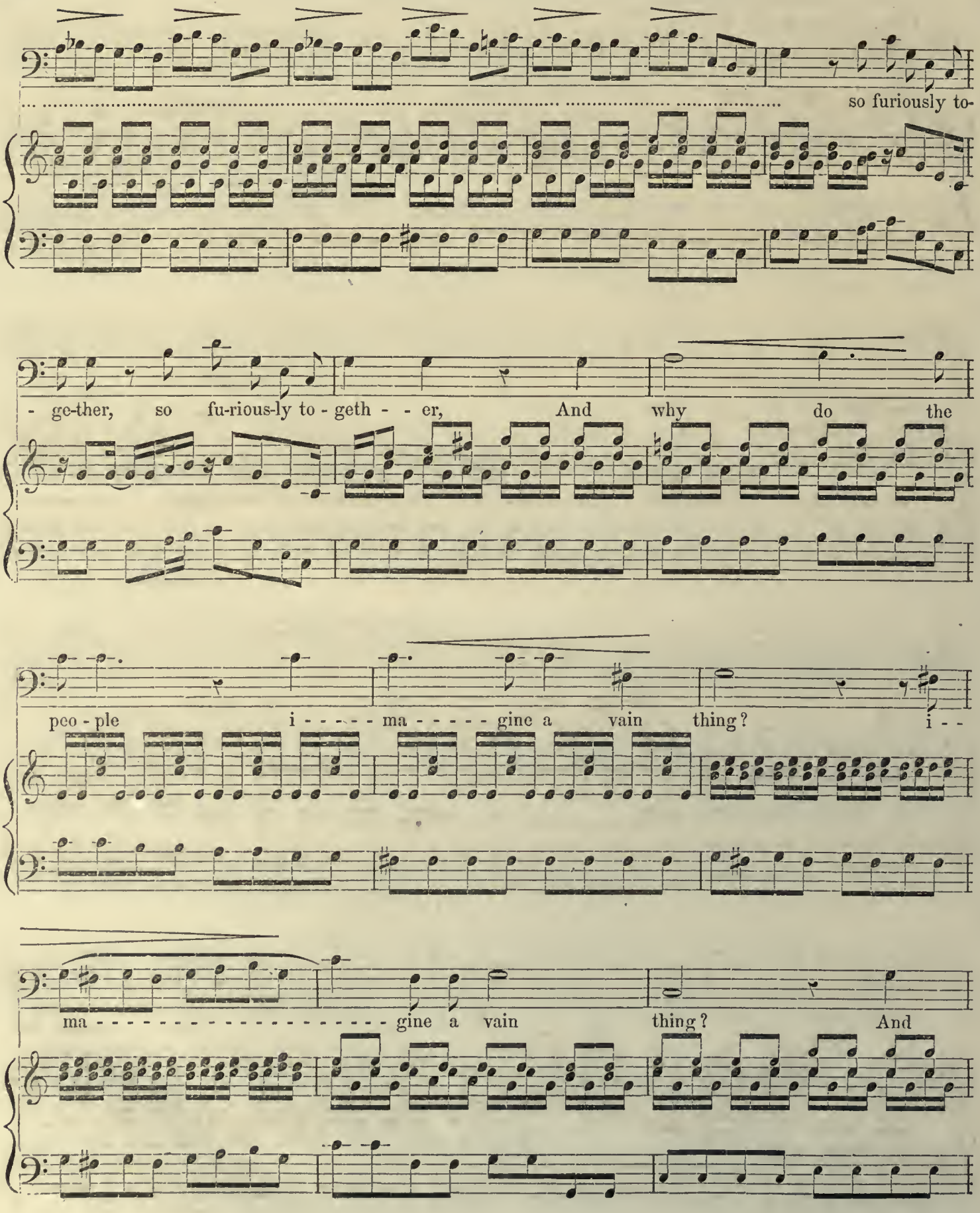
EXERCISE No. 55.

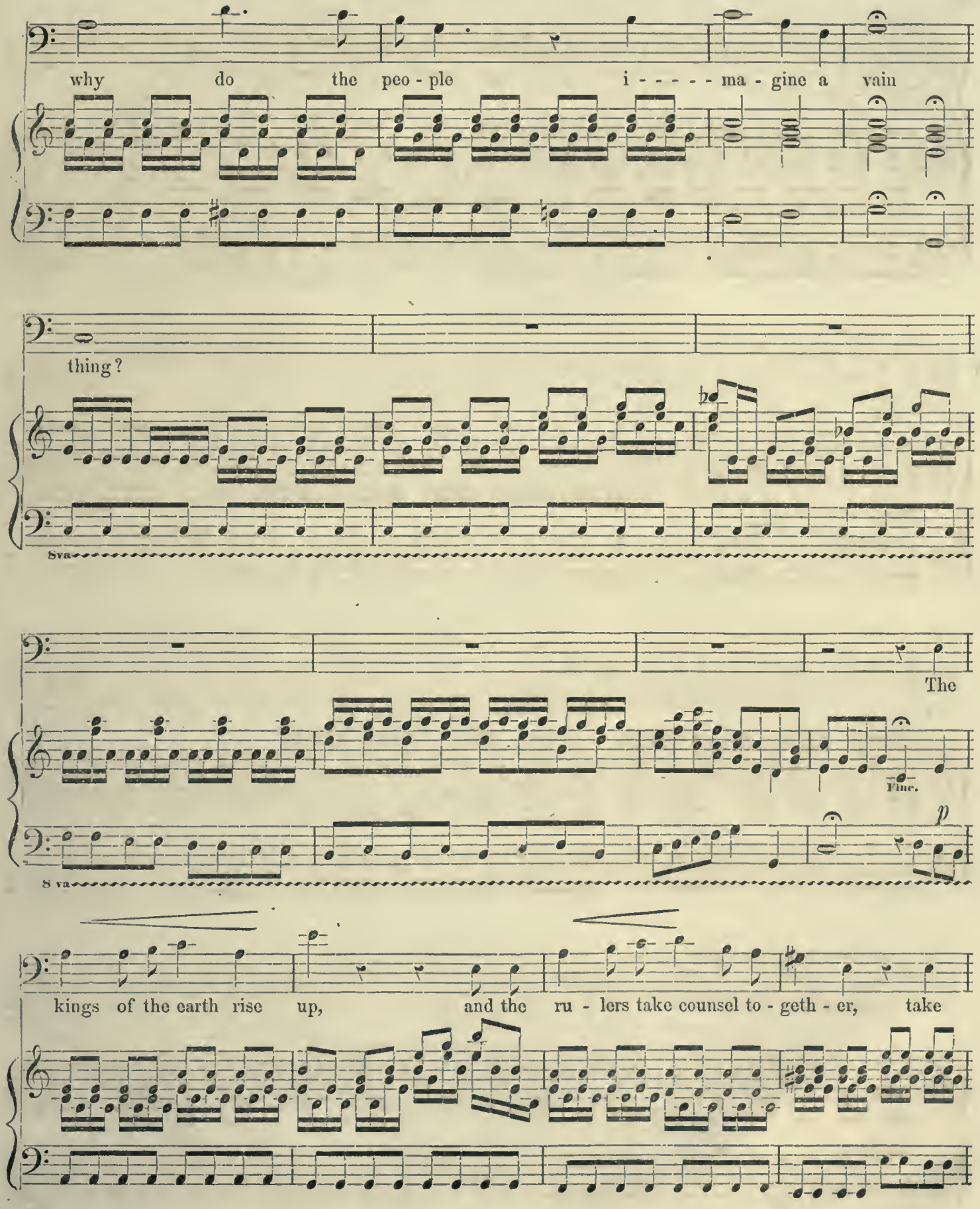
WHY DO THE NATIONS.

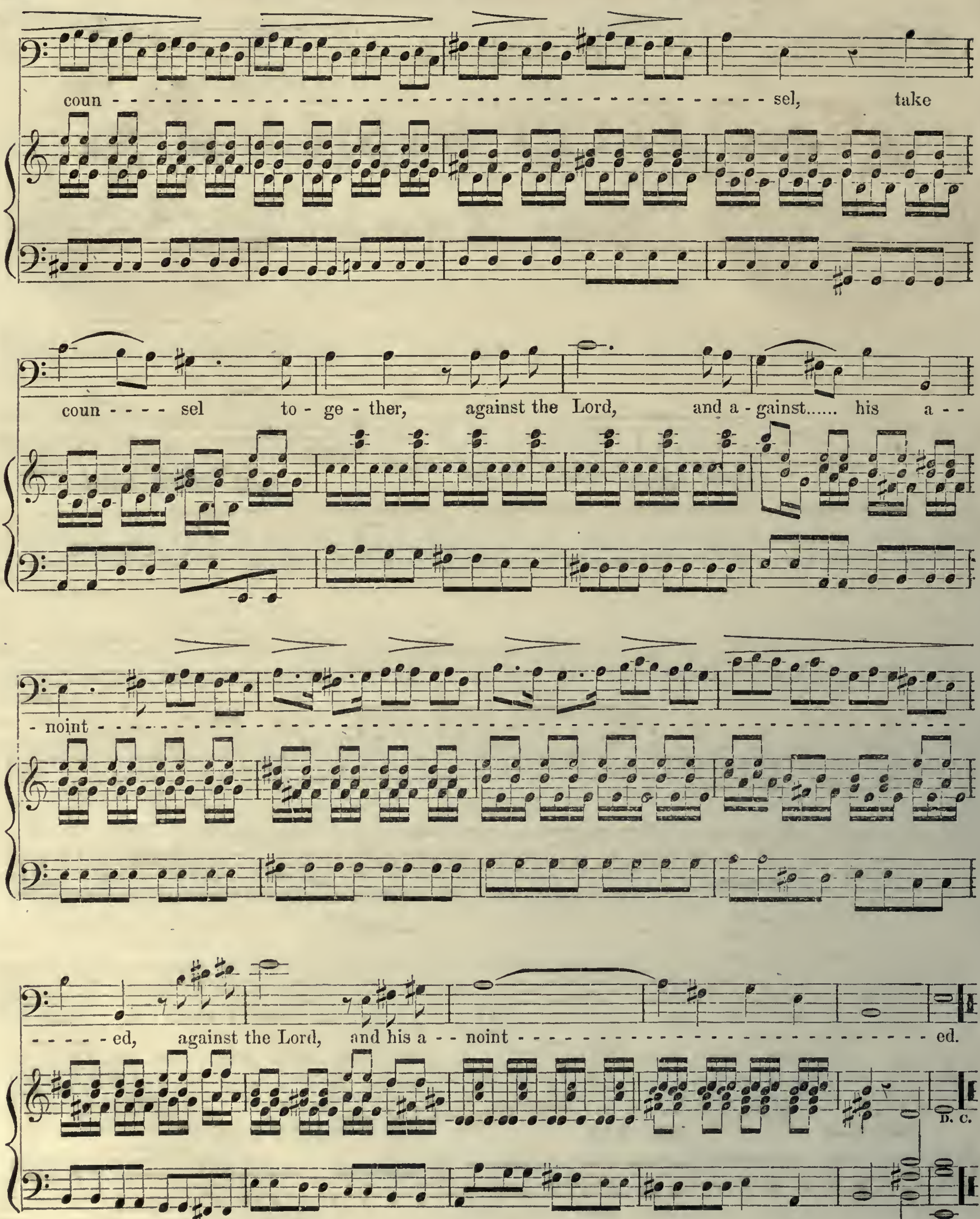



ma - gine a vain thing? Why do the na - - - tions rage.....
p
so fu - rious-ly to -
- ge - - ther, Why do the peo-ple i - -
f
p
- - ma - gine a vain thing? i - -


- - ma - - - - - - - - - - - - - - gine a vain thing?
f
8va
Why do the na - tions so fu - riously rage to - geth - er, and
why do the peo-ple, and why do the people i - -
- ma - - - gine a vain thing? why do the na - tions rage


so furiously to-
- ge-ther, so fu-rious-ly to - geth - - er, And why do the
peo - ple i - - - - - ma - - - - - gine a vain thing? i - -
ma - gine a vain thing? And


why do the peo - ple i - - - - - ma - gine a vain
thing?
8va
The
Fine.
8 va
p
kings of the earth rise up, and the ru - lers take counsel to - geth - er, take


coun - - - - - - sel, take
coun - - - - sel to - ge - ther, against the Lord, and a - gainst...... his a - -
- noint - - - - - -
- - - - - ed, against the Lord, and his a - - noint - - - - - - ed.
D. C.

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No. 3—Song in Don Juan, *Mozart.* Cavatina from La Violette, *Carafa.* Theme from Sonnambula, *Bellini*, ... 15

No. 4—Don Juan, *Mozart.* Waltz, *Beethoven*, ... 15

No. 5—Heart Song. Swiss Air, ... 15

No. 6—Te Deum Laudamus. Romance from Joseph, *Mehul.* Rondino from Stradella, ... 15

No. 7—Mazurka. Magic Fluto, *Mozart*, ... 15

No. 8—Serenade from Don Juan. Romeo and Juliet, 15

No. 9—Beautiful Fantasia on the Child of the Regiment, *Donizetti*, ... 25

No. 10—Magic Flute, *Mozart.* Song without Words. Andante, *Beethoven*, ... 15

No. 11—Russian Air. God Save the King. Le Petit Tambour, ... 15

No. 12—March from Moses in Egypt, *Rossini.* Weber's Last Waltz. Air Irlandais, ... 15

No. 13—Stradella Fantasia, *Flotow*, ... 15

No. 14—Air Tyrolien. Vivat Bacchus, *Mozart.* Theme from *Carafa*, ... 15

No. 15—March from Romeo and Juliet, *Bellini.* Cavatina from Belisario, *Donizetti*, ... 15

No. 16—Duetto, *Mozart.* Barcarole, *Auber.* Cavatina from Sonnambula. Rule Britannia, .. 25

No. 17—Andante from Sonata Pathetique, *Beethoven.* Rustic Song, *Andret.* Norma, *Bellini*, ... 25

No. 18—Air from Don Juan. Aria from the Pirate. Rondino from Belisario, ... 15

No. 19—Air Populair Allemand. Rondino from Nachtlager. Der Freischutz Fantasia. Zampa, *Herold*, ... 25

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Tarantella Calabraise. *H. Litolff*, ... 38

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